

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIV., No. 345.

NEW YORK: SATURDAY, AUGUST 8, 1885.

PRICE TEN CENTS.

MISS HELEN OTTOLENGUI.
Leading Business. *Western Lights o' London*.
Address Simmonds & Brown.

MISS ADELAIDE THORNTON.
Address this office.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart, 22 Union
Square, New York.

MISS JEAN BURNSIDE.
Address N. Y. MIRROR Office.

MISS HELEN FLORENCE.
Address N. Y. MIRROR.

MISS KATE BURLINGAME.
Character or Old Woman. At liberty.
Address 290 West 24th St., N. Y.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic
Agents, London Englan.

MISS SYDNEY COWELL.
Address MIRROR.

MISS MAY STERLING.
Juveniles or Boys. Address MIRROR.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W.
C., London.

MISS ELSIE MORROW.
Juvenile. Address NEW YORK MIRROR.

MISS ROSALIE GOODENOUGH.
Soubrettes. At liberty 1884-5.
Address N. Y. MIRROR.

MISS HELEN WINDSOR.
Bartley Campbell's Siberia Company.
Season 1884-5.

MISS LINDA DIETZ.
Specially engaged. St. James' Theatre, London.

MRS. SOL SMITH.
Disengaged season 1884-5.
Address Actors' Fund, 22 Union Square.

MISS BESSIE FAIRBAIRN.
Prima Donna Bennett and Moulton's Opera Co.
Season 1884-5. Address 43 Blue Hill Ave., Boston.

MISS ADA NEILSON.
Leading and Heavy. On tour in England.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading.
104 Fulton Ave., Brooklyn.

MISS FAY TEMPLETON.
Comedians and Contralto. Prima Donna Star Opera Company.

MISS AMY LEE.
At Liberty. Address MIRROR.

MISS ROSE SAHER.
Criterion Theatre. London, England.

MISS EVA FARMINGTON.
Soubrettes and Ingénues. Address MIRROR.

MISS STELLA REES.
Leading Lady. Address MIRROR.

MISS MARIE C. BLACKBURN.
Leading Business. Address MIRROR.

MISS CARRIE E. DANIELS.
Address MIRROR.

MISS FLORENCE MARRYAT.
Heavy Lead and Character. America in October.

MISS MARIE TAYLOR.
Juveniles. Address MIRROR.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soubrettes. Address Spies & Smart, 22 Union Square.

MISS EMMA BUTLER.
Light comedy. With Martin Golden. At liberty
after May 1. Address MIRROR.

MISS ANGIE DELMORE.
Juvenile Lady. Gus Williams' Company.

MISS LAURA LAWRENCE.
Address MIRROR.

MISS EMMA LATHAM.
Address 312 West 2nd street, or MIRROR office.

MISS ANNIE WAKEMAN.
Address MIRROR.

MISS ADELAIDE CHERIE.
Address N. Y. MIRROR.

MISS ISABEL JACKSON.
Address New York MIRROR.

MISS HELEN BANCROFT.
Leading. Address MIRROR.

MISS EMMA LAWSON.
Eccentric Old Woman. Address MIRROR.

MISS MULHOLLAND.
Prima Opera Bouffe Artist and Comedienne. Vokes Family, England.

MISS ANNIE MORROW.
Address MIRROR.

MISS AGNES HERDON.
Leading. Address MIRROR.

MISS ESSIE FENTON.
Juveniles. Invites offers Season 1884-5.
Address MIRROR or Agents.

MISS EMILY HEADLAND.
Elocutionist. Address all communications to MIRROR Office.

MISS MAUD GANNON.
Juvenile. Address MIRROR.

MISS CAROLINE NATHAN.
Soubrette. Address MIRROR.

MISS AMY GORDON.
Prima Donna. Address 250 West 24th Street, or MIRROR office.

MISS MATHILDE RIENHAULT.
Principal Munich Theatres. Juvenile English parts. Address this office.

MISS MAMIE B. JOYCE.
Address in care of this Office.

MISS KATE HALL.
Burlesque, light opera or ballad. Permanent address NEW YORK MIRROR.

MISS EDITH FARR.
Address this office.

MRS. JENNIE FISHER.
Character, Dialect and Singing Old Woman. Disengaged.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At liberty.
Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
243 Congress street, Portland Me., or this office.

MISS MARGARET MILLER.
Leading Juveniles. Address Agents.

MISS ROSE CALHOUN.
Soubrette. Address MIRROR.

MISS ALICE HASTINGS.
Comedy and Singing Business. Address the Agencies.

MISS CECILIA HERMAN.
Soubrette. Address MIRROR.

MISS ANNIE DOUGLAS.
Character Business and Old Women. At liberty. Address care of Agencies.

MISS MAMIE GOLDENSTIEN.
Choirister—Comic Opera. At liberty season 1884-5. Address at MIRROR Office.

MISS ADELE CORNALBA.
Star-Premiere Danseuse Absoluta. Address P. O. Box 1966, or 108 W. 26th Street, N. Y.

MISS HELEN CORLETT.
Soubrettes, Juveniles, Boys or Ingénues. Address MIRROR.

MISS ADELIE PAINE.
Address MIRROR.

MISS JULIA M. MITCHELL.
Eccentric Comedy. Address this Office.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano. Address MIRROR.

MISS MINETTE THOMPSON.
At liberty. Address Agents, or MIRROR.

MISS SIDNEY R. ELLIS.
Disengaged. Address care MIRROR.

MR. GEORGE E. POULET.
Disengaged season 1884-5. Opera or drama.

MR. PERCY COOPER.
Tenor. Address 24 Chandler street, Boston.

MR. FRED. A. J. DUNWICK.
Manager, Treasurer or Advance. Address Glens Falls, N. Y.; or, care MIRROR.

MR. JOHN J. WILLIAMS.
As the Bad Boy with Atkinson's Peck's Bad Boy Company. Address MIRROR.

MR. LESTER VICTOR.
In the Ranch. Address Simmonds & Brown.

MR. CHAS. G. CRAIG.
Disengaged after July 1. Address N. Y. MIRROR.

MR. J. DUKE MURRAY.
Business Agent Milton Nelson's Combination. 51 Fulton street, Chicago, Ill.

MR. JAMES STEVENSON.
Stage carpenter. At liberty. Address N. Y. MIRROR Office.

MR. JOHN W. CROWELL.
Comedian. Address N. Y. MIRROR.

MR. EDWARD C. GEORGE.
Ast. Adv. Agt. At liberty. Rehearsals vanished. 103 East Market St., St. Louis, Mo.

MR. F. W. ZAULIG.
Minstrel Director. At liberty. 123 East 26th street or MIRROR.

MR. NELSON WHEATCROFT.
Disengaged till August. To engage by Bartley Campbell for next season. Address Simmonds & Brown.

MR. WALTER OWEN.
At Liberty. Address MIRROR.

MR. GEORGE E. OWEN.
Business Agent of Theodore. Address care Joe Price, 103 East 26th St., New York City.

MR. ALFRED L. SIMPSON.
Manager. Address MIRROR.

MR. RICHARD VANITY.
Address MIRROR.

MR. PHILIP BECK.
Address MIRROR.

MR. HARRY L. LOUISON.
Address MIRROR.

MR. HENRY MURRAY.
Address MIRROR.

MR. HENRY LEEDER.
Address MIRROR.

MR. ED. F. TRIMBLE.
Address MIRROR.

MR. MILTON MORSE.
Address MIRROR.

MR. WALTER LINTON.
Address MIRROR.

MR. JAMES COOK.
Address MIRROR.

MR. BARRY SULLIVAN.
Address MIRROR.

MR. FREDERIC.
Address MIRROR.

MR. GEORGE.
Address MIRROR.

MR. JOHN O'NEILL.
Address MIRROR.

MR. JAMES.
Address MIRROR.

MR. WILLIAM.
Address MIRROR.

MR. DAVID.
Address MIRROR.

MR. JOHN.
Address MIRROR.

MR. CHARLES.
Address MIRROR.

MR. JAMES.
Address MIRROR.

MR. JAMES

THE NEW YORK MIRROR

At the Theatres.



A new star gleamed out at the Fourteenth Street Theatre on Monday night. The ordeals of a first appearance in Summer and before a gathering of professionals, always inclined to be good-naturedly cynical, is about as severe as any young woman, however ambitious and composed, can face with courage; but Myra Goodwin passed through it very easily and, as may add, very successfully. Miss Goodwin's efforts hitherto have been confined to the variety stage, where for a brief time she won favor by her clever dancing. She is a mere slip of a girl, but seventeen years old, and the title-role of Mr. Kidder's new piece, *Sis*, is her maiden part. That perseverance in her new line of endeavor will result in a prosperous outcome seems evident in view of her achievements on Monday night.

The theatre was filled throughout. The new director of its destinies, Mr. Campbell, took a paternal interest in the events of the evening from the manager's box, and a number of equally prominent theatrical personages illuminated other portions of the auditorium. An audience largely composed of actors is notoriously given to "guying" and other characteristic methods of backslapping a new aspirant to public favor, and particularly when the subject of observation is vulnerable to this form of adverse criticism. Miss Goodwin, however, proved herself to be sincere, pain-taking and original, and she elicited the friendliest approval.

Mr. Kidder's piece, *Sis*, is somewhat better than most "vehicles" provided for stars like Miss Goodwin, whose aim is to display talents which run in a special direction. The plot is, of course, a secondary consideration. It always is in these compositions. Nevertheless, there is sufficient interest created to hang three acts together and furnish a background for the diverting endeavors of the central figure in the piece. *Sis* is a girl who has been made the victim of a conspiracy on the part of her step-father to secure a large life insurance, which some years previous to the opening of the play had been taken out in the name of his wife. Mrs. Barrett is supposed to be dead. *Sis* is bullyragged and ill-treated by the step-father and an adventress with whom he has fallen in love. But the possessive warm friend in Hickory Hawkins, an ex-circus performer, and an ardent admirer in an insurance detective, Warren Wade, who is detailed to ferret out the fraud of which old Barrett is rightly suspected. *Sis* runs away from home and with the aid of Wade and Hickory rescues her mother from the imprisonment she is found to have suffered for many years at the hands of her husband, while the latter is handed over to the officers of the law, to be dealt with according to the gravity of his crime. The dialogue is smartly written, and Mr. Kidder has given the star every possible opportunity to display her gifts.

Miss Goodwin dances extremely well. This feature of her performance won much applause. Nothing newer or nearer than her imitation of a circus rider in the first act has been done by a non-ballerina. She is full of youthful spirit; she seems unconscious of the fact that she is on view, and there is a decided charm in her unobtrusive manner. Nothing that she says or does has the least tinge of suggestion, and there is an utter absence of anything approaching affectation in her work. She is innocently ingenuous, and yet there is no lack of the genuine mirth-provoking element in her comedy. There was also in her acting complete confidence, her manner exhibiting none of the nervousness associated with a beginner. Miss Goodwin will succeed, if you; grace, talent and freedom from conventionalism ensure success. George Richards, the star's brother, made his bow to New York on this occasion as Hickory Hawkins. He is a quaint, humorous actor, whose dry fun is spontaneously produced and infectious. Byron Douglass, a young actor with a good presence and an earnest style, played Wade, the detective, efficiently. Emma Maddern made a hit as an Irish maid-servant. The part is a "fat" one. Harry Dalton was the cruel step-father and Dickie Martinez the scheming Mabel Manning. She was put on neatly. The regular season at the Fourteenth Street opens with the production of Mr. Campbell's *Paquita*.

A new all-sound company opened in The Willow Cope at the Madison Square Theatre last evening, when C. W. Coulcock and *Mosso* were in the character of the Duke of *Lake Fielding*. The grief of Coulcock over the fall of his daughter

was grand in its sublimity, and in the third and fourth act wrought the audience to a pitch of enthusiasm that brought the actor to the curtain again and again. In the fourth act, where the mind wavered and gave way, the audience was spell-bound until the fall of the curtain; and then burst forth into the most enthusiastic applause of the evening. Old theatre-goers knew Mr. Coulcock's grandeur as Luke Fielding; it remained for the new generation to see its revival and compare its virility with some of the namby-pamby work of the stage of to-day.

Carrie Turner was a more than simply sweet Rose Fielding. Indeed, she was a surprise. Through all the acts until the last her portrayal of the character was intense and finely drawn. Rose's reading of her letter to her father, in Act III., was the culmination of her work, and the recall was enthusiastic, albeit strengthened by friends who had called in the services of a florist to round up the event. The emblems had no weight, for the recall would have been the same without them. In the last act Miss Turner was rather artificial, having to combat with the full-dress of the drawing-room. However, the one-time novice of the Madison Square may well be proud of the laurels she won on Monday night in the sorrowful role of Rose Fielding.

The Sir Richard Vaughn of A. S. Lipman was only a so-so performance. Handsome in stage presence, he played in but conventional fashion, and his succeeding work did not warrant the applause on his entrance. Mrs. Charles Walcot brought the part of Meg, the maid-of-all-work, into prominence. Hershire dialect was perfect and most pronounced, and kept her audience in merry mood. Charles Walcot, as Dick Hulks, the villain, was little more than conventional. But we are used to seeing this actor cast for better parts. Bill Staggers, his accomplice, was well done by Sam Hemple; but this actor, too, had a part that was beneath his merits; still he showed what could be done with a small part. Thomas Whiffen was ludicrously funny as Augustus, the linen-draper's clerk gone astray; but he, too, is used to better work. Walden Ramsay, as Arthur Apsley, had a part in which posing was all that could be expected; and he posed very well. Mrs. Mary Myers was a severe Lady Apsley—that is, played the part well. Colonel Vanguard was rather "queer" in the hands of John Woodard. Kate V. Tousey was a weak Lucy Vanguard. She might have easily made much more of the part by giving emphasis to her lines. Unimportant parts were well cared for by W. L. Denison, Sidney Coulcock and Charles Carey.

The resources of the Madison Square were brought into requisition in the mounting of the play, which was very effective. The Willow Cope is announced for four weeks.

Adonis is nearing the end of its twelfth month at the Bijou. The 350th representation takes place on Thursday night of next week. The houses are large considering the weather and the temporary stagnation necessarily accompanying the ceremonies preparatory to Grant's funeral.

The Musical Mirror.

Phenomenal is the only word which adequately describes the business Nanon is doing at the Casino. Every night the theatre is filled, and there is a large number of admission tickets disposed of. The representation contains many delightful features. Miss Martinot's acting as the heroine is the most artistic thing about it. This lady's graceful acting is delicious. There are many little points made by her which are not thrust prominently forward, but which are none the less instrumental in making her performance symmetrical and of more than surface depth. Francis Wilson's Marquis is irresistibly comic, and Mr. Carleton's singing pleases the auditors vastly. The taste of Mr. Fitzgerald in introducing a verse relative to General Grant at the conclusion of his topical song in the second act, is questionable, to put it mildly. Given after a series of comic hits at follies of the day, with an accompaniment of theatrical gestures, suggests that the interpolation is ill-timed and out of place.

The Black Hussar is kept on at Wallack's. Col. McCaull concluded that the receipts were too large to justify the withdrawal of the melodious opera, and this decision enables the public to enjoy the representation for a couple of weeks longer. Chatter is being prepared for production.

There is a cooling apparatus now at Koster and Bial's, and the temperature is always invitingly low. La Belle Helene seems to be a fixture for the Summer months at this pleasant place of resort. It still draws well and meets with bountiful approval.

McDowell's Wedding Bells.

Eugene McDowell and Fanny Reeves are making active preparations for their season in the North. They have decided to call their new musical drama *Wedding Bells*, and not Madge, as was intended. George Fawcett Rowe has completed the work, which will require a large stock of scenery and give many opportunities for refined specialties. Musical selections from *The Mikado* are to be introduced, and a burlesque adapted from *Brougham's Pocahontas* will be given in the second act. In the concert-hall scene, some dancing

and acrobatic specialties will be given. Among those already engaged are Thomas Joyce, S. S. Block, George Barr, J. Le Brassier, Jeff De Angelis, James McNaught, William Donaldson, Mary Barr, Emily Denin, Lottie Barr, Addie Arthur, Florence D'Angelis, Kate Francis, Irene Avenal, Kate Dawson and Hannah Mason.

William Black has been engaged as business manager. Mark Abjohn is painting the scenery and arranging the mechanical effects, and Albert Eaves is manufacturing the costumes. The company will play through Canada part of the season.

London Gossip.

LONDON, July 25.—The United Thespian Cricket Club, founded a couple of years ago by a body of actors inclined to athletics, gave its first public exhibition at rural Lilliebridge, on the 10th, before a fairly representative attendance of tragedians, comedians, "comedianesses," managers, burlesquers, chorus ladies and "one-line" speakers, both ladies and gentlemen. The ladies' toilettes were very pretty, and the only criticism to be made was that too many of them were too much "made up" facially. Why will women "make up" in the glaring light of day? The result is always ghastly in the extreme. The athletic historians, many of whom were gotten up in picturesque stage-like gear, were the lions of the hour among the lady professionals, and were greatly envied by their non-competing brethren. The competitions included flat-racing, high jumping, throwing the cricket-ball, tricycling, sack-racing, and tug-of-war. The Thespians most distinguishing themselves were C. Hayden Coffin, of Lady of the Locket fame, who, by the way, is much jollier than his lugubrious name would presuppose; H. Eversfield, the boy actor, who made such a bit in *The Magistrate*; Marius, the merry Florence St. John's husband, and others too numerous to mention did. Miss Eastlake furnished many of the prizes, her brother being a noted amateur athlete. He, by the way, is a low comedian, in talent as quaint and original as his sister is pathetic. He plays under the stage name of Garth, and some old comedians prophesy for the young man a great future, when a few more years have rolled over his head.

The Eastlake family throughout are very devoted to each other, and not the least of Miss Eastlake's many amiable graces is her cheering encouragement and loyal faith in her brother and little sister, both of whom are on the Princess' Theatre staff. The theatre is closed for a few weeks, and the Eastlakes are enjoying a rural holiday.

Whenever chronic grumblers throw mud at the private lives of members of the dramatic profession, I am inclined to quote the goodness and gentleness of the Eastlakes. In connection with goodness, the honored names of Mr. and Mrs. Edouin occur to me again, as they have on many former occasions; but they cannot, I am sure, be complimented too many times to please their legions of New York admirers. Mrs. Edouin (Alice Atherton) is as true as she is pretty, and at her lovely home attracts charming people on all occasions. She is herself a big child in her Arcadian merriment, and for her pretty children has every few months a monster afternoon tea-party, all little folks, amongst whom she romps and plays games like one of themselves. Depend upon it, a woman who loves children, whether they are her own or other people's, has in her heart the truest instinct of womanhood.

Proposes the Edouins; they are to send out another provincial company on Monday, which begins its season at Dublin. The sisters Mario have been specially engaged. Minnie Mario is to play Ralph Reckless, and the droll little Dot Mario will represent Alice Atherton's part—Tessie. Meanwhile the Edouins are busy getting their scenery, properties and dresses ready for their play of *The Japs*, to be done in a few weeks at the Novelty Theatre.

Referring to parties starting out for the Summer, Howard Paul's entertainment and operetta party appear next week at the Spa, Scarborough. Mr. Paul is credited with proposing as a motto for theatrical managers in midsummer, "Programmes free, cloak-rooms free, ices and iced beverages free." Mr. Paul's tour will also include Whitley, Harrogate, Saltburn, Bridlington Quay, Ramsgate, Margate, etc. He will appear in his own smart little sketch, *Locked Out*, to be followed by a concert and entertainment, and the performances will conclude with Offenbach's *Rose of Auvergne*, in which Laura Clement and Gerard Coventry will appear. These two artists have lately been members of D'Oyly Carte's opera companies and both are accomplished vocalists and actors. All wish Mr. Paul abundant good fortune.

Speaking of good fortune, the Actors' Benevolent Fund had a very successful benefit this week. Among other successes, Mme. Bernhardt gave the sleep-walking scene from *Macbeth* in a new and decidedly thrilling manner. She infused an original interpretation of this usually blood-curdling nightmare, making it seem like an ecstatic vision and the transposition of a troubled spirit to the realms of sleep, or as Clement Scott expresses it in his recent poem in the *Dramatic Review*, "the poppy land."

Following close on the benefit and the Bancroft farewell comes the dinner to be given tomorrow evening to Bancroft at the Hotel Continental by Messrs. Irving and Toole. It

begins at 11:30 P.M., after the play, and is to be a very select, jolly affair. Mr. Bancroft made a manly speech at his and Mrs. Bancroft's farewell, in the course of which he alluded most enthusiastically to his wife's unflattering faith, skill in her profession and her never-failing hope and courage regarding their joint labors on the stage. One of the most agreeable incidents of the farewell oration was this admirable speech. Mr. Bancroft is an Eton graduate, a scholar and a gentleman. His Triplet is destined to live in the panoramas of the stage, and is a touching bit of pathos throughout. Of him may be truly said he has never played anything badly. Mr. Brookfield, who is not unlike his patron, Mr. Bancroft, who has enormous faith in him, is of the rising young actors the most likely to fill the vacant niche of Triplet gracefully.

I am in this connection reminded, however, of a line in Owen Meredith's *Aux Iliades*: "After all, old things are best;" that there are three old plays to resume their theoric sway over London audiences almost simultaneously. Never *Too Late* to Mend at the Old Drury Lane, *Arrah-na-Pogue* at the Adelphi and *Ticket-of-Leave* at the Surrey. While this implies a poverty of new and good plays, it also proves that good plays, like wine, improve with age. Now is the proper time for a new Leonardo in the form of a new dramatist to arise in the London "ken." Charles Warner reappears in *Never Too Late* in his old-time success of Tom Robinson, while the great Isabel Bateman does Susan Merton. In the cast are also Harry Nicholls, Ruben Inch, Frank Parker and Miss Minnie Inch. Miss Bateman has been too long absent from the London boards, where her reputation was great, and only equalled by her old American successes.

Mr. Irving, by the way, made his first great professional success under the Bateman management. This leads me to remember that Ellen Terry has her benefit next Thursday, at the farewell performance of Olivia until it is resumed in September. Seats have been purchased weeks ago, and doubtless the lady's admirers will fill every portion of the Lyceum house.

As the theatres close, one by one, for a Summer holiday, the season ends in London to the sound of marriage bells. The royal wedding nearly ends the list, and while the orange blossoms are yet fresh from that great pageant, the last Victorian bridal, another quiet wedding comes off to day of Charles Wyndham's pretty daughter to distinguished English barrister. Mr. Wyndham starts immediately for his Summer holiday in the Rocky Mountains, to return early in the Autumn at the Criterion. His part in *The Candidate* meantime is to be filled by his understudy, George Giddens, the ever delightful comedian of the Criterion, continues to share honors with Mr. Wyndham, called "the governor" by his company. He remains with the company for another long lease of time, for which his London admirers are grateful.

Along with this bit of news another bit is whispered, that Mr. Wellcome, the Chesterfield of London's delightful American colony, is about to write a comedy during his Summer holiday tour among the Welsh mountains. On his return he resumes his "Arcadian Ranch" in the West End, and will again gather about him the prettiest, wittiest and the wisest of London's "Vanity Fair."

Atherton Furlong goes to Derbyshire to paint, write songs, poetry and music in the usual finished manner made peculiarly his own by this "Admirable Crichton." Walking this morning near Hyde Park, a vision in white cashmere drove by, and with her usual graceful cordiality the aforesaid "vision" ordered the coachman to stop, and stepping forward to the carriage steps, drawn close to the curb, I eagerly grasped the hand of Marie Gordon, of the Belgravia district. She was full of amiable chat, as usual, contriving to say only kindly things of people, and I felt once more that here was a true gentlewoman, as good and clever as she is superb in face, figure and manners.

A. W.

Professional Doings.

—Henry E. Dixey has been photographed as a nun.

—Charles T. Vincent will play comedy and character roles with Rhea.

—Charles Schroeder arrived in the city from San Francisco on Tuesday night.

—John Stetson and Edward Gilmore left on Tuesday night for a yachting cruise.

—Mark Sullivan is re-engaged to play the Policeman in the *Rag Baby* company.

—Frank Daniels begins rehearsals of the *Rag Baby* in Boston on the 10th inst.

—The season of Hoyt's *Tin Soldier* opens at the Boston Bijou Theatre on Sept. 7.

—F. B. Devereaux's new play, *In the Ban*, is about to be rehearsed in Philadelphia.

—O. H. Hasselman, the Indianapolis printer, will return home after the Grant obsequies.

—A large order has been given to photographers here for Kate Castleton's pictures.

—Charles Barton is now engaged in representing Harry Miner at the People's Theatre.

—Several professionals have come to town from Boston to attend General Grant's funeral.

—F. W. Strong has been engaged for *Clio*. Last season he was with Minnie Maddern in *Caprice*.

—A well known journalist and adapter is engaged upon a two-act play for John A. Mackay.

—Charles Plunkett will play leading comedy roles in one of the McCaull opera companies. His success in *Ollendorf* and other characters was most pronounced. He is now studying music under a well-known instructor.

—Edwin Arden will begin his season at Newark on Oct. 3, with his new drama of *Eagle's Nest*.

—Edward J. Buckley is forming his company for the coming season. T. J. Herndon has signed with him.

—Daniel Frohman visits the city every day and is busy with his arrangements for the coming season.

—It is stated that \$8,000 worth of seats have been sold for the Judic engagement to one firm of speculators.

—Rhea's season will open at Trenton, N. J., on August 31. Her company is all filled, and rehearsals will begin next week.

—Cyril Scott returned to the city on Tuesday, after a month's yachting along the coast, visiting Newport and other resorts.

—The Southern managers, who have been the strongest out-of-town contingent here this Summer, are departing for home one by one.

—The Meiningen company have been touring Europe, and have probably played before a greater variety of peoples than any other organization.

—C. H. Thompson has been re-engaged by Manager Alexander for the Burr Oaks season, which begins on August 22 at the National Theatre, Philadelphia.

—A difference is said to have arisen at the Casino between Sadie Martinot and Francis Wilson. It is improbable that Miss Martinot will appear in Pfingsten in Florenz.

—Olga Brandon intended to have taken a well-earned rest this Summer, but she has been engaged nearly every week and is now rehearsing at Wallack's for *Chatter*.

—Flora Moore is rehearsing a new farce-comedy at Asbury Park, by Howard P. Taylor, called *The Drummer in Petticoats*, which she proposes to substitute for the *Bunch of Keys* the coming season.

—Rhea has translated and adapted a French comedy, but has not as yet selected a title for it. It treats of a young nobleman who becomes infatuated with an actress. His friends secure her assistance in curing him of his love-sick.

—On the 23d of August Frank Oakes Rose leaves for Lima, Peru, with a view to taking a company down there later. He is also entrusted with a mission to the Peruvian Government regarding the sale of a war-vessel and some private yachts. The interests of the Babcock hand grenade will occupy part of his time.

—Marie Zoe, of French Spy fame, has become violently insane and has been placed in an asylum. In private life she is Mrs. Ben Yates, wife of the veteran dancer, ballet teacher and broad-swordsmen. In early life Marie Zoe had been a ballet-dancer. She had made but few appearances in recent years, and had been living quietly with her husband on their farm near Hempstead, L. I.

—Kate Claxton and C. A. Stevenson have signed contracts with T. A. Hall, of Philadelphia, and will be under his management next season. Miss Claxton's season will commence in this city. She will create a character in a new drama now being completed. Her supporting company will be unusually strong. Mr. Hall will accompany her on her tour through the country.

—Bessie Sansom, who came to this country some years ago to assume Rosina Vokes' place with the Vokes Family, and who has been playing quite successfully throughout the Southwest ever since, will spend the coming season in England, taking with her one of Howard P. Taylor's plays, which she will endeavor to produce in London. The following season she will return, and play in a new piece by the same author in connection with Frank Daniels.

THE NEW YORK MIRROR.

The Giddy Gusher.



"Wait and see the end," is a favorite phrase of a friend of mine; and in some cases she, woman-like, sets at naught her own counsel; for I often see her buying a novel, or taking up one to read, and she invariably goes to the last page and reads it before she tries the first chapter. And if the finale is unpleasant, that settles the book.

To me, endings are seldom desirable, but this last week I knew of one that must have been of untold joy to the party that reached it. It was the end of a rope, and I'll tell you of it.

* * *

Just up above my Summer quarters, a few hundred feet away, the last shaft for the new Aqueduct is sunk. Down into the bowels of the earth the pit reaches 150 feet. As soon as they reach the depth from which they intend to strike across beneath the bed of the Harlem River and bring over the Croton water, they will put cages in position to serve as elevators. At present the workmen go up and down in a bucket. Familiarity breeds contempt of danger, and the laborers have become frightfully careless. Captain Shanley, the contractor at this end of the work, has repeatedly given the men the strongest warnings about skylarking; but one day last week they disobeyed his strictest orders, and instead of getting into the bucket to come up to the surface for their dinners, four of them just caught on the outside. Then, as it ascended, they began to swing it, like a pendulum, back and forth in the hole, all the time it was going rapidly up. They swung it under some timbers that line the tunnel, and were drawn with great force against it. The bucket tilted and the four were shot off their treacherous foothold in a moment. Two were instantly killed, a third was flung upon projecting machinery and badly mangled, and the fourth, in his descent, by some providential accident, struck a rope and caught it. There he was, a hundred feet from death, and half as many more from deliverance; for the bucket was slowly returning. He clung to the rope with the intensity and strength of despair; he kicked about with his legs to wind them about the rope. To his horror he found it was the last few feet of it to which he held, and it was slowly slipping through his death-grip. It was greasy and damp, and his hands told him with frightful certainty how each strand overlapping the other was counting off the seconds of his life.

* * *

The man declares that every event of it passed before him in the awful darkness of that pit. Suspended that fearful height above the rocks, from which the dying groans of his comrades reached him; the creaking bucket coming slowly to possible rescue, and strand after strand of that slippery rope passing between his chill, numb fingers. Slowly came the bucket and surely slipped the rope. He was on the last few inches of it. They crept away from his grasp—five, four, three—another instant he would be crashing down to join the dead and dying and mingle his agonized cries with the feeble moan that now came from below. But, O joy! O happiness beyond the telling! His despairing fingers felt a knot. It was the last inch of rope, but it was an inch of knot. He clung with renewed hope, with a heart swelling with sudden-found joy! Down came the bucket, and he was so paralyzed by the splendid discovery of a knot in a rope that he failed to make a sign, and the bucket kept on its way to the bottom, brought up the bodies of his poor, mangled comrades, and on the return trip my friend on the rope made known his situation and was rescued.

If I was in his boots, that end of rope, with its salvation knot, would be suitably framed and hung in a prominent position as long as I lived; for to it he owes his whole skin this blessed day.

* * *

Of course there's a lesson in every such incident, and this rescue should teach us all to make knots in every piece of rope we encounter. I have had the stable-men crazy and the laundry wild since the halters and the clothes-line have been industriously knotted by your humane gusher.

* * *

Well, Little Myra Goodwin fully deserved the advance notice she got in this column last week, didn't she? And she proved all I said of her. Every paper agreed that she was a modest, natural, clever little actress, and a wonderful dancer, save and except one. Why on earth the *Sur* should say that a girl who was seventeen last May couldn't look the part of a young Miss, I can't quite make out. Why

it should say that an unpretentious but very reasonable little play like *Sis* was a nightmare and a horror, unless the *Sis* man is an ally of Lotta and an enemy of Kidder; but the stubborn facts remain that both play and players were successful, and are not likely to be surprised so late in the summer as this.

Miss Goodwin's brother-in-law is a capital comedian. There was a splendid opportunity to overact in the old *Clown* he played, but he never did for a single moment. I cannot call to mind two persons on the stage who got into their parts so completely and left so little of themselves outside, as did Myra Goodwin and Mr. Richards. Unconscious and unobtrusive, they attended strictly to business, and made distinct hits for that very reason.

There's an army of funny people who leer at an audience and pull dreadful mugs and work so blamed hard to be comical, that the effect of their efforts is as dismal as a dark funeral. This is an age of unfunny comedians. It's delightful to meet people like the new claimants at the Fourteenth Street Theatre. Lord, long spare those members of the profession who make us smile in this vale of tears. I can bear to hear of the Richards and the Romeo of the world as failing before the Spoiler. I can bear up when I hear that Mrs. Haller and a couple of Julies have gone under. But Nat Goodwin and Annie Yeaman must be vouchsafed if there's any good in the Gusher's prayers.

* * *

Another thing I'm praying for—the production of *The Mikado*. I do wish Stetson and Duff would string for the lead. I don't know what people D'Oyly Carte can tote over. The only man in London who could do Ko Ko as Jack Ryley can, is George Grossmith, and he's the head and front of the show over there and will not come. Duff has secured Zelda Seguin for Katisha, and she is inimitable—at once a splendid singer and a capital actress. Whiffen is essentially a Gilbert and Sullivan man. Vernon Jarreau will make the jolliest kind of a Yum-Yum. Therefore do I wait with great impatience for the incoming of *The Mikado*, for the libretto is wonderfully quaint and amusing and the music, although reminiscent, is pleasant.

* * *

Do you think you know what Scotch whiskey is? I thought I did, and believed it was only tolerable when incorporated in hot water and accompanied by a lemon. Here the other day I was with Madeleine Lucette, and some friend of hers had sent a sample bottle of old Scotch whiskey to her husband, Jack Ryley, and dear Jack was in Boston. We administered the estate. The first attack made on it was after the theatre, and we just took a nip, Yankee fashion. Then Madeleine remembered that the way in which this beverage was drunk was with one foot on the table and one on a chair. This acrobatic custom was abandoned after a few trials, but there was nothing to prevent us joining hands and singing "Should Auld Acquaintance be Forgot?" There are three verses, and luckily I remembered that the flavor of very old Scotch was brought out by the singing of "Scots Wa' Hae," and we had accordingly. I am looking up a firm that imports this peculiar brand of whiskey; it's of James Bell Runnells' manufacture, and is sold in Glasgow, bonnie Scotland, by John Mathew and Son. If there's any of that remarkable vintage any nearer home, I would that the vendor may make it known to your

GIDDY GUSHER.

Professional Doings.

—Archie Stalker will manage Harry Lee in *The Don*.

—Zozo is being rehearsed at the Union Square Theatre.

—J. L. Morgan has engaged to go with Dan Maguinnis.

—Kate Wilson will be a member of Modjeska's company.

—Alice Pease, a Boston contralto, has gone to Europe to study.

—Dominick Murray will open his season at the Mount Morris Theatre.

—Henry Sator has been engaged as musical director for the Bluff company.

—Harry Greenwall has secured Bandmann for a ten weeks' tour in the South.

—James Lachman will remain with the McCaul travelling opera company.

—W. F. Blaude has been engaged for leading juvenile roles with Patti Rosa.

—Will H. Murdock is negotiating with Frank Mayo for the coming season.

—George Clarke is in negotiation with Clara Morris' manager to be leading support.

—W. S. Harkins and wife will be members of E. F. Thorne's company next season.

—Leo Cooper, who has been three years with Rhea, goes this season with Aimee.

—Rehearsals of Paquita will begin at the Fourteenth Street Theatre on August 19.

—Satan's Diary will be produced at Chicago on August 30 by Harry Lacy's company.

—Over a hundred workmen are engaged on the refurbishing of the Academy of Music.

—Blanche Thorne and S. Miller Kent have been engaged for the Black Flag company.

—On fine evenings Bijou Fernandez is a promenader on Broadway, and no queen of the drama is more graciously saluted than the child actress. Candy, fruit and flowers are tributes to her popularity.

—Harley Merritt and William Voegelin are painting the scenery for *The Breadwinner*.

—John E. Ince has been engaged to go with Doré Davidson's *Lost Combination*.

—Alice Oates arrived in the city on Monday. She is in a state of "reorganization."

—Colonel Milliken has engaged W. S. Rising and Charles Lang for the Lucette company.

—Jessie West has signed to go with Tompkins and Hoyt's *Tin Soldier* company No. 1.

—Edward Harrigan has returned to town from Schoon Lake to rehearse *Old Lavender*.

—Alfred Follin has been specially engaged for a leading part in Fred. Bryton's new play.

—Rehearsals of *The Comedy of Errors* will begin at the Star Theatre on the 17th of August.

—The Knights will begin rehearsals of *Over the Garden Wall* at Asbury Park next week.

—Samuel Alexander has been re-engaged as business agent for the Kate Claxton company.

—Jennie Reiffarth has been specially engaged to play a small part in *Chatter at Wallack's*.

—Anna W. Storey, formerly leading lady with Thomas W. Keene, arrived in the city on Saturday.

—William H. Brown has been engaged as manager of Bartley Campbell's *White Slave* company.

—Ramsey Morris returned to the city on Monday. He will go in advance of *May Blossom*.

—R. Pope Cooke has joined J. B. Polk's company. Rehearsals of *Mixed Pickles* begin next week.

—E. S. Laughton has assumed the management of the Tavernier Dramatic company for three years.

—Dan Frohman has purchased from George Fawcett Rowe the latter's dramatization of "Dark Days."

—Charles J. Gould will remain upon Edward Harrigan's business staff at the New Park Theatre.

—Arthur Sprague has signed to play Lord Travers with Harry Doe's Parker's Hazel Kirke company.

—Helen Lowell has been engaged to support Madeleine Lucette in *Niniche* and *Madame Boniface*.

—Frances Murdock has been tendered an engagement for leading business with Lizzie Evans' company.

—Edwin Warcliffe has signed with Salvini, but will play in *A Prisoner for Life* for a preliminary season.

—John Stetson met Sydney Rosenfeld at the Casino on Saturday night. John scowled and Sydney smiled.

—Hilda Thomas has secured a manager with a view to organizing a comic opera company which she will head.

—Murray and Murphy are at J. M. Hill's headquarters preparing for the opening of their season on the 17th.

—"She's a Sweetheart" and "Ring that Golden Bell," by Fred Belasco, will be sung by Lotte in Nitouche.

—Napier Lothian, stage manager of the Boston Theatre, has been engaged for the Mary Anderson season.

—Denman Thompson, who is now playing over the Montana circuit, will open in Chicago on Sept. 6 for two weeks.

—It is said that Manager Palmer has offered Rhea the Madison Square Theatre for the month of September.

—Wolf D. Marks is arranging the music for J. M. Hill's revival of *Romeo and Juliet* at the Union Square Theatre.

—Maurice Barrymore's play, *The Don*, is to be produced in Chicago on Oct. 4, with Henry Lee in the title role.

—Frank Lawton, who is engaged by Sol Smith Russell, has been spending a few weeks at his home in Hartford, Ct.

—Marion Russell, sister of Annie Russell, of Esmeralda fame, has been engaged for the Haymarket Theatre, London.

—Gustave Frankel will appear in *The Chat-terbox at Wallack's*, and afterward assist the Howsons in *Putting on Style*.

—The scene of *In His Power*, Mark Quinton's melodrama, is laid in France during the Franco Prussian war of 1870.

—J. P. Conyers, formerly with Frank Chanfrau and Ade Gray, has received an offer from the latter to renew his engagement.

—Lila Vane arrived from Niagara Falls on Saturday last. She goes as leading lady with the Paquita travelling combination.

—Heinrich Conrad has secured Friedrich Mittenwurzler, a famous Viennese actor, who will appear in New York this Winter.

—Eva Hewitt, the lady cornetist, who arrived here from Australia a short time ago, is meeting with success at Coney Island.

—With the exception of a few weeks, Knowles and Morris have all their time filled at the Brooklyn Grand Opera House.

—An attraction is wanted for Sept. 8, 9, 10 (Fair dates), in Ogdensburg, N. Y. The Opera House seats 1,100, with a stage 40x64.

—Albert Bruening, who goes with Clara Morris, was Edwin Booth's leading support during the tragedian's tour in Germany.

—Miss Floyd, daughter of the late William R. Floyd, will be a member of the George C. Boniface Streets of New York company.

—Stage Manager William Sheehan, of Harris Museum, Cincinnati, has been engaged as leading comedian by Joseph Murphy.

—Charles Mortimer has been engaged for Frederick Sheridan's *Called Back* company. He will play the part of Arthur Kenyon.

—Heuck's New Opera House, Cincinnati, will open the regular season, August 23, with Johnson, McNish and Slavin's *Minstrels*.

—Rehearsals of Fowler and Warming's *Skipped by the Light of the Moon* company begin at Lyric Hall next Monday morning.

—The Mexican Military Band is not playing to good business at the Cosmopolitan; but its Coney Island concerts are well attended.

—One of the Graus has arranged for a thirty weeks' season of opera at C. H. Goodwin's new Chicago Theatre. It will open on Sept. 14.

—Fred J. Engelhardt has signed with Pat Harris to remain at the Vine Street Museum, Cincinnati. "I shall look complacently on the coming season," he writes, "and let the rest feed and pay (if they can) twenty or thirty people and help the railroads to pay dividends."

—Frank Losee has been reading up heathen mythology and is puzzling his many friends with the query, "What was Clio the goddess of?"

—C. A. Chizzola has arranged a concert tour for Emma Nevada. Henri Wertheimer has returned from abroad to attend to the details.

—William S. Moore will leave the city next week for Philadelphia to begin his duties as assistant manager of the New Temple Theatre.

—Negotiations are pending between Jennie Reiffarth and the Casino, by which the former will probably appear in *Whitsuntide* in Florence.

—Rudolph Aronson's latest composition, "Our Hero is at Rest," will be rendered by his full orchestra at the next Casino Sunday concert.

—Clara Morris' repertoire next season will comprise Article 47, *Alize*, *Misfit* and *Denise*. Rehearsals are going on at the Lyceum Theatre.

—John W. Archer, formerly of the Silver King, Monte Cristo, Stranglers of Paris, John T. Ford and other companies, arrived in town on Saturday.

—Kelly, Murphy and McMahon, a well-known variety trio, are playing a profitable engagement in England with their *Fren* in a Gymnasium.

—Newton Beers is to be starred in *The Stranglers of Paris* under John J. Collins' management. He opens in Detroit on August 31 for Blossom.

—James F. Crossen's *Banker's Daughter* company will open season at Thomaston, Ct., on August 31, and play through New England for some weeks.

—Dickie Martinez, of the Myra Goodwin company, is a sister of Emma Martinez, who made successes in Billie Barlow's part in *Nation* at the Casino.

—Baroness Dr. Rotchhoff, who is now summing up at Saratoga, will star the coming season in a new comedy-drama by Earl Dawn, entitled *Drifting Apart*.

—Frank Daniels say that Charles H. Hoyt is not writing a play for him, and that he has signed to play *Old Sport in A Rag Baby* for one more season at least.

—Manager P. Harris, of Cincinnati, has secured Fred Engelhardt, until recently manager of the Old World Gem company, as business manager of his Vine street house.

—Rehearsals of the Adah Richmond Burlesque company begin at Harry Miner's Eighth Avenue Theatre on Monday next, while the season opens at Indianapolis, Sept. 3.

—Mme. Neuville has written a play with a pronounced title. It is called *The Blood-Stained Hand*; or, *The Murder at the Glen*, and is to be produced in Columbus, O., next week.

</div

THE NEW YORK MIRROR.

PROVINCIAL.



BOSTON.

Billes Taylor was given during the week at the Boston Museum, though some internal dissensions in Mr. Rice's co., which it is not necessary to detail, have caused changes in the cast. J. H. Kyley and H. S. Hilliard retiring, and the new cast introducing E. F. Temple as Felix Hopper, Alexander as Ben, Billie Taylor and Edward as Sir Mincing Lane. The young gentleman has made a great hit and captures his audience every night; as I hear, though I have not seen the performance personally as yet.

Harry Pepper's Comic Opera co. appeared at Oak-land Garden during the first of the week in *The Mas-
cotte*, and latter part *Olivette*. Both operas were

done very creditably, though the comic interest did not manifest in many ways. Harry Pepper sang well as Flippin' Valentine, and Carrie Tutian's sweet, though didactic voice was heard with pleasing effect in the characters of Bettina and Olivette, though it is amazing how one of ordinary knowledge can use the word "gob-bl" instead of "glow" in the Gobble song. No, Miss Carrie; her tunics never say "gobble." If you go into the country this Summer interview one of the girls, how sweetly she will say "glow" to you. George Schiller's *Lorina* was a success, though a poor imitation of Nat Goodwin's, and his *Comedies* was funny. Gus Kammer's strong voice was heard to good advantage in the Deckerville role. The greatest success in the operas was achieved by Emma Tuttle as Flamiette and the Countess. Her dramatic instincts were shown finely, and her strong voice alone.

The Sunday Gazette announces that John J. Brahman is to be the new director of the Hollis Street Theatre; but I heard such a rumor last week, and asked Manager Rich about it, when he said it was not so.

There is a good story about town on the author of one of last sea-on's successful plays, who has been stopping in New Hampshire during the Summer, and who came to town a fortnight ago, and in a mysterious way said he had got something new for play. The author is a confidante of John J. Jordan of the *Traveler*.

George Schiller and others at different times, enjoined the strictest secrecy on them as to keeping every secret in the Standard Theatre last night, and the results were better than all the houses. At the Bush A Night Off was presented to a packed house by the following cast: Justinian Babbitt, James Lewis; Harry Damask, Oskar Skinner; Jack Mulbury, John Drew; Lord Mulbury, Charles Fisher; Marcus Brutus Snap, Charles Clerf; Prowl, F. Bond; Mrs. Zantippe Babbitt, Mrs. G. H. Gilbert; Ned Adair, Adelita Damask; Virgil Drexler, Susanna, May Irwin, Maxine, Dan Gorham, and Sense, but, by those who saw both it was better liked, while the bill this week will, I fancy, give better satisfaction than either of the other two and make more revenue. Next week, last of the Daly engagement, She Would and She Wouldn't. *The Country Girl* and *The Recruiting Officer* are underlined. Dan Sully's *Coriolanus* will close the Daly co. with M. B. Curtis as the next attraction.

A Cold Day When We Get Left made its introductory bow to an audience which occupied every seat in the Standard Theatre last night. I fancy this will not continue, as I saw nothing in the performance to justify it. I should be pleased if the party made money here, however, as there are two clever people in the cast, and another with the skit deserving of advancement in Comedy. It made a success the night before.

Ben Cotton was in the city last week and attended Convict 1240, at the Grand.

Handsome Ada Rehan from Philadelphia, pretty Virginia Dreher from Kentucky, while Edith Kingdon, the beautiful, is from Ohio; yet we must all agree that they are the best. New York, they say, if they are, would be led to think so by Mr. Daly.

Ben Cotton was in the city last week and attended Convict 1240, at the Grand.

A Cold Day When We Get Left made its introductory bow to an audience which occupied every seat in the Standard Theatre last night. I fancy this will not continue, as I saw nothing in the performance to justify it. I should be pleased if the party made money here, however, as there are two clever people in the cast, and another with the skit deserving of advancement in Comedy. It made a success the night before.

Charles Dungan, a tall furnishing goods man of San Francisco, and Lillie Post, of local celebrity as a vocalist, are said to have been engaged as members of the McCullough Co. for next season.

A Cold Day When We Get Left at the Grand.

Osborne, Stockwell and Morrison's *Shadows* co., when last heard from, were at Helena, Mont., and playing to excellent business everywhere.

CINCINNATI.

among the guests were Bella Moore (Mrs. William Gregg) and her genial husband; the Bowers Brothers, Cooney and Will; Sallie Cohen, Mr. and Mrs. Harry Rainforth and Lennie Miles.

Michael Brand, leader of the Cincinnati orchestra, will be the musical director of the Grand during coming seasons for several seasons.

Stage Manager Sheehan, of Harris' Museum, rejoins Joseph Murphy's *Kerry Gow* comb. next season as low comedian, and will be in the nature of an acquisition to the party.

Manager James E. Fennessy, of Hench's New Opera House, informs me that his season's bookings will surprise the oldest inhabitants. The inaugural attraction of the season, which begins 23d, will be Johnson, McNish and Slavin's Minstrels, and if the co.'s advance paper be any criterion, the new troupe promises to make matters interesting for some of the older organizations.

Fred Englehardt has been secured by Manager P. Harris to look after the interests of the Vine Street Museum.

The Japanese glide, as delineated in *The Mikado*, catches the majority of the Cincinnati amusement-goers.

SAN FRANCISCO.

JULY 29.

Last week, theatrically speaking, cannot be recorded under the head of "memorable," unless it is for lack of crowded houses. The Daly co. does a splendid business at the little house on Bush street, but might do better, even there, as the up-stairs' portion is now full, although the gallery is said to be improving with each performance.

The same may be said of Separation at the California, which, though the atmosphere has been above the point of criticism, has not drawn as well as it deserved. Ellie Wilson's reception, however, was one which must have thoroughly pleased her, as there was in it a ring of true friendship. The week of Mme. Januscheck at the Standard, in *My Life*, was half of fails result only. Mr. Sargent's season ends here, and his co. disbands; and I am told Madame will Summer on the coast, the co. reorganizing, and will start out for next season's campaign from San Fran.

Business at the Tivoli is lighter, in common with the other houses, as Joseph Krelling informs me that Nell Guyane is not drawing as largely as its predecessor, nor have its new productions much to offer.

Convict 1240 opened to immense business, and so continued but for a night or two, at the Grand; then dropped but recovered somewhat toward the last few performances.

At the other places there is no apparent depression. Woodward's Gardens, Saturdays and Sundays, is always crowded, while receipts run high.

The average weekly attendance at the panoramas, Battle of Waterloo, has fallen from \$8,000 to \$4,000, but the decrease has not been gradual during three or four weeks, but expected by the management, and the entire stock is more expensive.

This evenings last night produced better results this week at all the houses. At the Bush A Night Off was presented to a packed house by the following cast: Justinian Babbitt, James Lewis; Harry Damask, Oskar Skinner; Jack Mulbury, John Drew; Lord Mulbury, Charles Fisher; Marcus Brutus Snap, Charles Clerf; Prowl, F. Bond; Mrs. Zantippe Babbitt, Mrs. G. H. Gilbert; Ned Adair, Adelita Damask; Virgil Drexler, Susanna, May Irwin, Maxine, Dan Gorham, and Sense, but, by those who saw both it was better liked, while the bill this week will, I fancy, give better satisfaction than either of the other two and make more revenue.

Next week, last of the Daly engagement, She Would and She Wouldn't. *The Country Girl* and *The Recruiting Officer* are underlined. Dan Sully's *Coriolanus* will close the Daly co. with M. B. Curtis as the next attraction.

A Cold Day When We Get Left made its introductory bow to an audience which occupied every seat in the Standard Theatre last night. I fancy this will not continue, as I saw nothing in the performance to justify it. I should be pleased if the party made money here, however, as there are two clever people in the cast, and another with the skit deserving of advancement in Comedy. It made a success the night before.

Charles Dungan, a tall furnishing goods man of San Francisco, and Lillie Post, of local celebrity as a vocalist, are said to have been engaged as members of the McCullough Co. for next season.

A Cold Day When We Get Left at the Grand.

Osborne, Stockwell and Morrison's *Shadows* co., when last heard from, were at Helena, Mont., and playing to excellent business everywhere.

his theatre. Monday nights began as society events, but social entertainments were away to other evenings, and a becoming quite common to see full dress in the house most any night; hence Mr. Hall's despondency.

Jack Cretien, critic of the *Examiner*, mourns a \$100 shortage in his bank account, advanced to Gus Bruno upon a valuable watch and chain, which now proves to be of no value whatever.

Sir Arthur Sullivan occupied a box at the California the other evening to see Separation; after which he extended congratulations to Jay Kral upon so excellent a production.

Marcus Henry, Sam Meyers and Manager Bob Woodward were the only professionals I saw at the opening of A Night Off last evening. In this connection I learn that Mr. Daly has relented somewhat from his iron-clad rule of no-pay-no-combo in the daily press critics as well as the dramatists and their presentatives; which I attribute largely to the good judgment of Manager Dorney. Mr. Daly was called before the curtain last night and received a tremendous ovation.

Mr. Stevens, being unable to suppress the noisy demonstrations of his gallery gods, found no other method so effective as to advance the price from ten to twenty-five cents, which he did, and in consequence quiet reigns supreme in the upper gallery.

T. Tryon performed at Neptune Gardens, Alameda Sunday, and will be transported to Honolulu next steamer, where it will delight the Hawaiians prior to an ultimate tour of the Australian colonies.

J. H. Love and Mr. Nannery are organizing a minstrel company for a season in the interior, to be styled the Standard San Francisco Minstrels, the names of which have been kindly furnished me by Editor Boggs.

—rigged, and will be in the Frisco area.

D. R. Hawkins, interiorator: Guss Mills, Frisch Wetter, Ellwood, Wilson and Cameron, San Francisco Quartette and the Big Four comb.

Arthur Sullivan occupied a stage box at the Tivoli one evening last week, and sat through the entire opera, after which he met the Krelling Brothers, and complimented them upon the excellent manner in which they had conducted the affair.

Lillian Lewis is expected to arrive shortly.

The Wigwam will be remodeled by the expenditure of \$5,000 giving it additional seating capacity, gallery, lobby, etc., thus adding still another to the Friscoan Theatres.

Mrs. Frank W. Stechan, wife of the Standard manager, left for Europe New York last week, accompanied by Master Stechan, who will be placed in college, and his mother to help her return.

The opening last week, one Separation, Wednesday, at the California, and Convict 1240, at the Grand, Sunday resulting so handsomely to each management, suggests others that Monday nights for regular openings, this will facilitate the work of critics, and add greatly to the convenience of the public.

George Motherwell has been acquired and is now managing from H. B. McCrell's charge of appropriating four weeks at the Columbia Theatre, while acting as its treasurer. George furnished the proper vouchers for every expenditure.

John S. Marr and pretty Rose Julian are new comers at the Fountain.

The Kiralfys have a contract for the Grand Opera House, of several weeks' duration, beginning Dec. 1, when John A. Stevens succeeded to when he leased this house.

The Castle King, soon to be brought out at the California, is an American play, its action being divided between Colorado and New York City. This will be its first production in America.

Hansome Ada Rehan from Philadelphia, pretty Virginia Dreher from Kentucky, while Edith Kingdon, the beautiful, is from Ohio; yet we must all agree that they are the best. New York, they say, if they are, would be led to think so by Mr. Daly.

Ben Cotton was in the city last week and attended Convict 1240, at the Grand.

Handsome Ada Rehan from Philadelphia, pretty Virginia Dreher from Kentucky, while Edith Kingdon, the beautiful, is from Ohio; yet we must all agree that they are the best. New York, they say, if they are, would be led to think so by Mr. Daly.

A Cold Day When We Get Left made its introductory bow to an audience which occupied every seat in the Standard Theatre last night. I fancy this will not continue, as I saw nothing in the performance to justify it. I should be pleased if the party made money here, however, as there are two clever people in the cast, and another with the skit deserving of advancement in Comedy. It made a success the night before.

Charles Dungan, a tall furnishing goods man of San Francisco, and Lillie Post, of local celebrity as a vocalist, are said to have been engaged as members of the McCullough Co. for next season.

A Cold Day When We Get Left at the Grand.

Osborne, Stockwell and Morrison's *Shadows* co., when last heard from, were at Helena, Mont., and playing to excellent business everywhere.

BALTIMORE.

Cinderella at School is an old friend of ours, and its renewal last week at the Academy of Music was the renewal of a very pleasant acquaintance.

The music written for it and that introduced into it, was melodious and catchy, and, despite the modernized names, we recognized our old friends of School. The co. has often shown its ability to give open and lucid musical comedy to the public, and the result has been good.

As the result of the good opinion she has already made here by her clever performance of *Merope*, and her singing of "Eventide," from *Falka*, in the second act was a feature. Louise Seearle made a very satisfactory Niobe, and Minnie De Rue was an agreeable surprise as the stuturer, Psyche. Mrs. Germon was Mrs. Topics, and played the part to perfection. Walter Allen was the Jester, whom she did with his wit and grace, and W. H. Haynes made a good Arthur. Leon Leighfield was to be the King of the Fairies, but he was not to be seen.

A moderately good audience greeted Separation at the California last night, both up and down stairs, which, considering the fact that it represented money only, should be classed as complimentary to a degree, both to the management and the matchless co. Castie King is underlined with Power of Money, Prisoner for Life and Notre Dame de Paris.

A Clubhouse Case was presented to a fairly good audience at the Grand, last night, which will run the week out, and be followed in all probability by Monte Cristo.

Nell Gwynn drew a very good house full at the Tivoli last night, and will be kept up all the week. Martha will be revived, 3d, with the Georgians to follow, 10th.

I have heard several Tivoli patrons desire Boccaccio; and the Krelling Brothers are rviving some former success.

Twenty-five churches in Boston and vicinity are supplied, either wholly or in part, with music from the New England Conservatory of Music.

Moss Kyting will open her next season at the Park Theatre, in Edward K. Kidd's Niagara.

Manager Charles H. Thayer has arranged for a monster music festival to take place at the Point of Pines, 28th to 3d inclusive, which it is expected will eclipse anything of the kind that has taken place since the grand music jubilee.

George R. Burroughs will manage the Windsor Theatre for Dr. Lathrop when it opens for the season Sept. 14. Mr. Burroughs was formerly stage manager of the Boylston Museum. He must not be confounded with Charles Burroughs, Mr. Stetson's assistant manager at the Globe.

The Howard Atheneum will re-open 15th with Pat Rooney's Variety.

John Duff was in town last week.

Charles Burnham, Mr. Stetson's manager at the Globe, was in town on Monday. I saw him across the street, but he disappeared before I could reach and interview him.

Manager R. M. Field is at the Atlantic House, Nantasket, for the month of August.

William Redmund is at the Revenue House.

CINCINNATI.

Gilbert and Sullivan's *Mikado* was presented during the week just closed at the Highland House, an exceptionally good style, the scenic effects by E. H. Harvey, of Hoyt's, and the musical by the MacCollins' and Koo-Koos'.

Alfred Wilkins and family are at Old Orchard Beach. The Howard Atheneum will re-open 15th with Pat Rooney's Variety.

John Duff was in town last week.

Charles Burnham, Mr. Stetson's manager at the Globe, was in town on Monday. I saw him across the street, but he disappeared before I could reach and interview him.

Manager R. M. Field is at the Atlantic House, Nantasket, for the month of August.

William Redmund is at the Revenue House.

PHILADELPHIA.

The performance at the Dime Museum last week was a grand success. This week still another large bill will be given. Goss as Gold by regular rego.

Collars and Cuffs made a hit at the People's. It was created by James Cagney, and well deserved fully deserved the rapturous ovation.

John W. Kassone in *Across the Atlantic* this week; Spy of Vicksburg, 10th.

The Good as Gold co. intended to play that piece at the Pavilion with Edwin Brown as star, but Brown weakened on the engagement and so same co. co. play without him at Dime Museum. Pavilion consequently closed.

The reception accorded Ellie Wilton upon her first appearance with the California co. Wednesday, was entirely complimentary, a principal feature of which was having been the presentation of two gold offerings.

Rich and Expensive designs, among them a basket of flowers and notes with the words "Betsy B." imbedded in them.

Love and Nannery's tour of the interior resulted disastrously from a financial point of view; hence the presence of the members of the co. upon our streets.

The Amateur Club, of Carson City, is said to contain the names of some of the most prominent people.

I notice the names of some of the most prominent people.

It is prettier as she is clever, and if others equal her, the Club is a hot-house for coming professionals.

THE NEW YORK MIRROR.

claims, for two weeks' salary.—Manager Davenport, of the Coliseum, reports good business.—John Gerin, formerly of the Store Theatre, has left for California.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The W. M. Paul co. still remains here, having reached this city in a "stranded" condition, requested a boat from the Fair, which was readily granted. A Life for Life was the play selected, and the date was July 4th, satisfactory house. This play, written by Mr. Paul, is a regular blood-and-thunder barn-stormer, and was much too broad for the sensibilities of a refined audience. Bloodshed and pistol shots constituted the chief elements of the play, which finally proved a success. Chip Redmond, by far the best player, had a brilliant part. Bill Smith will manage the Hollywood Opera co. this season. It made \$9,000 last year and Bob says he will double it this year. Jake Seibold, formerly treasurer at the Temple, has been appointed advance agent.

Personal: James Neill and Annie Helen Blanche (Chipp) leave next week for New York to accept positions in a Storm-Beaten co.—Lawrence Hanley, one of Savannah's popular young actors, who played a successful season last year with Frank Bangs in *The Silver King*, has been offered an engagement with Rose Coghlan in her new play, *Our Joan*. He has not yet determined to accept.

AUGUSTA.

No attractions since the Kitte Rhodes co. took its departure. Our male musical devotees have at last formed an association. It will be known as the Augusta Harmonic Society, and promises to delight our people from time to time with choice vocal and instrumental concerts. Success to them.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Mexican Typical Orchestra played a return engagement of two nights, 3rd and 4th.

Oak Ridge Park: The Vanity co. continues to play to light business.

STREATOR.

Plumb Opera House (Williams and Crowell, managers): A magnificent square grand piano, by one of the most popular makers, has recently been placed in the house. The bill-boards in this city have also been purchased by the management. Messrs. Williams and Crowell are devoting all their energies to securing the best attractions for the coming season, and their efforts are meeting with success. They receive many applications for dates from ten-cent to full, which they wisely refuse. Williams and Crowell are determined to make the greatest interest in dramatic affairs, and can be depended upon to make the house more popular than ever. An orchestra, composed of some of the best musicians in the city, is now being organized. The rink craze having subsided here, the prospects for business are very good. The season will probably open about the first week in September, and the managers desire a first-rate attraction for that date.

JACKSONVILLE.

During the season recently closed there have been presented six grand feasts and tragedies, twelve comic entertainments and two minstrel performances, exclusive of effort by home talent. The year has not been especially attractive to the lessee of the house, and we understand that he does not look forward to a renewal of his lease. The gem of all the entertainments was *Midnight Marriage*. Among other meritorious performances was the *Kerry Gow*. As for Maud Atkinson and her co., they simply bewitched the play-goers. The city of Jacksonville plays *The Light of London*, *Haw Atomeat* and *World War*. All reached expectations and did a large business. Of the operas, one or two were good, and the others passable. As a matter of course first-class cos. of this sort don't expect to make much in a place of this size.

QUINCY.

Sells Brothers' Circus gave two performances, July 27, to large and appreciative audiences. The street parade was not much, and the people seemed to be disappointed, but were rewarded by a splendid aerial performance.

The Opera House is receiving a thorough renovation.

PEORIA.

The Standard Theatre has closed on account of bad business. At 100 or more in the open air, people don't care to pay the admission fee. In addition to the以上所列，the Dohany, which styles himself the Diamond King, on account of the amount of gems he wears, is drawing large crowds to his big tent nightly to watch him pull teeth, cure aches and to note the glitter of his diamonds. He wears a hat that is studded with them, also a coat that glitters as he walks. He is a whole "paste" brigade in himself.

Forsbaugh has billeted the city for a performance, 21st. Kobale's leaping is the only new feature advertised.

I hope to find a cool spot for two or three weeks at Lake Minnetonka, Minn., from the 6th.

INDIANA.

INDIANAPOLIS.

The Laurens co. that has been running all the week at the Zoo has had fair business. The very excessive "water" effect of the average summer day that Shool would have had a snowball. The several times were fair in their parts. The Saloon du Diabol, as a finale, is not a great success. If the apparitions and sprites could do a specialty when they emerged from the cabinet, a better effect would be produced. Lauren's prismatic fountain was a pretty effect of colored lights thrown on a fountain, and some of the combinations were very beautiful.

Pickard Black's Circus has been trying to do the town without any newspaper ads, and only about fifteen stands. Opened on the Vandalia grounds, but afterward removed to the Roller-coaster grounds. The only newspaper comment was a notice of removal.

Fred Felton started for Cincinnati 1st, to play ten days with the Allen Black Crook co., at Vine Street, Cincinnati.

The co. announced for the week of 9d is the Lida Garden Barque co. This co. is headed by Billy Arnold, and is a split from the Ida Siddons party.

The Grand will probably reopen on the 3d of September, but the co. is not yet secured.

Tony Pastor and Fantasma are booked for early dates at the Grand.

Fred Felton was in Chicago last week, and reports no loose action there than on the average.

Some pickings have been made regarding the kind of music furnished by the Grand Opera House. The music is good, but it is all old, and the patrons want something new. The contract, then, for next season, is to be awarded by a contest—the judges to be thirteen men, leaders of prominent musical societies. Miller, who has been leader of the Grand orchestra for years, and Louis Vogt, who played second lead at English's, with orchestra of their own selection, will compete.

John Dickson, of the Dore, will put on the Black Crook co. on the road—playing interior Western towns.

Anna Mortland and Truman Johnston joined the Reilly co., at Franklin, 27th ult.

C. A. Kurtz is trying to organize the Lulu Wilson Comedy co. here, but a diligent search for him has resulted in an entire loss of trail.

The body show prizes have all been paid.

Van Amburgh's Circus is announced as coming. No date yet given.

Harry La Rose, an Indianapolis favorite, joins Tony Pastor, 17th, for the season.

F. G. White and a few members of his co. are resting here. He opens at Bowling Green, Ohio, about the middle of August.

Drucie and Carrie Gilmore join the Appleton-Randolph Burlesque co., Sept. 1, for a season of forty weeks.

PORT WAYNE.

Academy of Music (R. L. Smith, manager): As this is the last time I am to occur in this paper, I will say this place by the above name, a few remarks concerning its past may prove interesting to some of those who have expressed astonishment upon first beholding it: Originally constructed in 1867 as a skating-rink, it proved a failure and was utilized as a wholesale tobacco establishment, and finally as a packing-house. Somebody suggested that it be changed into a theatre, and the owners put a few fancy touches to the rafters and brick walls, and added some known names to the cast. C. J. Whitney of Detroit gained control for one season, but making no money, he threw it up. J. B. and G. A. Dickson of Indianapolis ran it for several seasons, but it proved a bad investment. Bob Smith then tried his hand, and after a short experience has determined to tear out the stage and use it for a skating-rink, thus deriving it to the use for which it was originally constructed.

Masonic Temple (J. H. Simonson, manager): The affairs of this house are in bad shape. A mortgage of \$15,000 was placed upon it to finish it, and the Association went into debt to the amount of \$6,000 to complete the interior. A number of the Directors were appointed, who knew nothing about theatrical work, and they concur to advise from persons who had had experience, refused to accept any of the numerous offers. The result and details of the running of the house were a failure, and the consequences are that there are \$4,000 behind on last season, and judgments have been rendered in favor of all the creditors. Not profiting by this, the Directors persist in trying their fortunes another year. I think one season more will fully convince them that they are wrong. I certainly hope not, but I can see nothing bright in the future.

Commodore Foote and sister will leave for Europe about Sept. 1 to play a two years' engagement abroad.

The Boston Dime Museum has just finished a two week's engagement, playing to only fair business. Procured a new attraction while here in Hugh Stout, a fat boy, weighing 350 pounds.

Van Amburgh's Circus is booked for soth. C. W. Kidder one of the co. has been working a bill-posting business, and he is now looking after matters on his farm. Mrs. Fletcher now controls his interests in the boards.

George C. Richards, superintendent of the Ft. Wayne Bill Posting Association at Chicago and reports a regular blood-and-thunder barn-stormer, and was much too broad for the sensibilities of a refined audience. Bloodshed and pistol shots constituted the chief elements of the play, which finally proved a success. Chip Redmond, by far the best player, had a brilliant part. Bill Smith will manage the Hollywood Opera co. this season. It made \$9,000 last year and Bob says he will double it this year. Jake Seibold, formerly treasurer at the Temple, has been appointed advance agent.

Bartholomew's Equine Paradox will open the season at the Temple with an engagement of one week.

Frank J. Waulfe, I understand, is doing the dramatic work for the co. J. Healy represents in last Sunday's issue he copied from a New York dramatic paper reflecting upon the character of Marie Chester, a sister of Mr. Healy's. Mr. Healy took exception to the article and replied through the columns of the *Gazette* in a very sarcastic manner. Mr. Waulfe, being an old newspaper man, paid no attention to the reply.

John G. Blair talks of going on the stage. I have seen some of Mr. Blair's imitations of prominent actors, and think he will succeed if he decides to fathom out his inclinations.

The Emmet Guards, of Jackson, Mich., will play Robert Emmet, at the Library Hall, during week ending 22d.

Oscar Nestle is completing arrangements to take a minstrel troupe to the road.

James F. K. Karr, who has been travelling with Dr. Lightbath, writes that he is making money and will start on the road on his own hook. He has offered the position of advance agent to F. J. Healy. The gentleman has also been offered the position of city editor of the Columbus Times. He has not decided which position to accept.

EVANSVILLE.

The Apollo (Harry Lawrence, manager): For week ended July 3, the All Star Pleasure comb. appeared to big business. This is one of the best of its kind seen here this season. "Sleeping Room Only" was seen at the entrance several times during the week. Little Hall's Burlesque co., week of 3d.

Item: The Opera House season opens Sept. 3, with McNish, Slavin, and Johnson's Minstrels.

RICHMOND.

Bogardus Show pitched tents July 27, for four days. Fair business.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Harry's Minstrels played to a crowded house, July 23. In point of excellence they rival the best minstrel co. Des Moines has listened to in some seasons. Lew Spencer was especially noticeable for his cleverness.

Lewis' Opera House (H. L. Wilcox, manager): Hilliard Comedy co. began a series of entertainments, 27th, to add to the pleasure of the regular season. It was considered such a success as to offer to repeat with the co. Alice Ballinger, Clark Hillyer and Harry Hamilton.

Item: The Dime Museum, under the new management, is being conducted upon an entirely different scale. It is well and receiving quite a liberal patronage.

DUBUQUE.

Opera House (Duncan and Waller, managers): Robert McWade presented Rip Van Winkle to a small house, July 28. It was well received, however.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Harry's American European Minstrels opened yesterday, July 24. It was one of the finest entertainments of the kind ever given in this city. The ohio was excellent, the singing very fine, and the jokes entirely new. With such artists as Lew Spencer, Charley Reed, Lew Hawkins and the Gormans, it was an entertainment as one might expect. The Quaker City Quartette made a big hit in their specialty business. The acrobatic work of the Cragg Family was also deserving of the applause bestowed. The co. is large, about forty members, and every feature was first-class in quality.

KANSAS.

TOPEKA.

Crawford's Opera House: July 20, Haverly's Minstrels opened a grand entertainment fair business.

The Cragg Family acrobats were the principal feature. They are most excellent, but the rest of the show is not as good as the one given here last season under Haverly's name. Kersands' Colored Minstrels appeared 1st. No other minstrel shows are at present known to be heading this way, or it might well be to organize a minstrel.

GRAND OPENING.

Grand Opera House: Barry and Fay in Irish Aristocracy, a grand house, synth. There was no business, no specialties of any kind and no donkey, the latter having probably, as usual, been frozen up during the last severe cold snap in Wakarusa.

Items: The directory of the Grand has a never failing source of amusement in appointing new managers and bouncing incumbents, the latest appointee being W. H. Rowles, who has up to within three weeks been an employee of C. R. Clegg's. Robert McWade, of the Dohany, who styles himself the Diamond King, on account of the amount of gems he wears, is drawing large crowds to his big tent nightly to watch him pull teeth, cure aches and to note the glitter of his diamonds. He wears a hat that is studded with them, also a coat that glitters as he walks. He is a whole "paste" brigade in himself.

Forsbaugh has billeted the city for a performance, 21st. Kobale's leaping is the only new feature advertised.

I hope to find a cool spot for two or three weeks at Lake Minnetonka, Minn., from the 6th.

INDIANA.

INDIANAPOLIS.

The Laurens co. that has been running all the week at the Zoo has had fair business. The very excessive "water" effect of the average summer day that Shool would have had a snowball.

The several times were fair in their parts. The Saloon du Diabol, as a finale, is not a great success. If the apparitions and sprites could do a specialty when they emerged from the cabinet, a better effect would be produced.

Lauren's prismatic fountain was a pretty effect of colored lights thrown on a fountain, and some of the combinations were very beautiful.

Pickard Black's Circus has been trying to do the town without any newspaper ads, and only about fifteen stands. Opened on the Vandalia grounds, but afterward removed to the Roller-coaster grounds. The only newspaper comment was a notice of removal.

Fred Felton started for Cincinnati 1st, to play ten days with the Allen Black Crook co., at Vine Street, Cincinnati.

The co. announced for the week of 9d is the Lida Garden Barque co. This co. is headed by Billy Arnold, and is a split from the Ida Siddons party.

The Grand will probably reopen on the 3d of September, but the co. is not yet secured.

Tony Pastor and Fantasma are booked for early dates at the Grand.

Fred Felton was in Chicago last week, and reports no loose action there than on the average.

Some pickings have been made regarding the kind of music furnished by the Grand Opera House. The music is good, but it is all old, and the patrons want something new. The contract, then, for next season, is to be awarded by a contest—the judges to be thirteen men, leaders of prominent musical societies. Miller, who has been leader of the Grand orchestra for years, and Louis Vogt, who played second lead at English's, with orchestra of their own selection, will compete.

John Dickson, of the Dore, will put on the Black Crook co. on the road—playing interior Western towns.

Anna Mortland and Truman Johnston joined the Reilly co., at Franklin, 27th ult.

C. A. Kurtz is trying to organize the Lulu Wilson Comedy co. here, but a diligent search for him has resulted in an entire loss of trail.

The body show prizes have all been paid.

Van Amburgh's Circus is announced as coming. No date yet given.

Harry La Rose, an Indianapolis favorite, joins Tony Pastor, 17th, for the season.

F. G. White and a few members of his co. are resting here. He opens at Bowling Green, Ohio, about the middle of August.

Drucie and Carrie Gilmore join the Appleton-Randolph Burlesque co., Sept. 1, for a season of forty weeks.

FOR WAYNE.

Good business at the Grand Central; the usual bill.

William Helmick, the basso, who has been here for some time, leaves early in the week for Chicago, where he will be a fixture in itself.

John Dickson, of the Dore, will put on the Black Crook co. on the road—playing interior Western towns.

Anna Mortland and Truman Johnston joined the Reilly co., at Franklin, 27th ult.

C. A. Kurtz is trying to organize the Lulu Wilson Comedy co. here, but a diligent search for him has resulted in an entire loss of trail.

The body show prizes have all been paid.

Van Amburgh's Circus is announced as coming. No date yet given.

Harry La Rose, an Indianapolis favorite, joins Tony Pastor, 17th, for the season.

THE NEW YORK MIRROR

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . . EDITOR

SUBSCRIPTION.—One year, \$4; six months, \$2.
ADVERTISEMENTS. Twenty cents per line, agate measure. Professional Cards (3 lines), \$3 per quarter. Terms cash. Further particulars and rates upon application.
Advertisers. Please send up to 7 P.M. Wednesday. For sign advertisements and subscriptions taken at home or offices by our European agents, The International News Company, 12 Bouvier St. (Fleet St.), London, England; Emile Turquem, 15 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 9, Leipzig, Germany; F. A. Brockhaus, 4-6 Plankengasse, Wien 1 (Vienna), Austria, where *THE MIRROR* is on sale every week.

The Mirror is supplied to the trade by all News Companies.
Make all checks and money orders payable to **THE NEW YORK MIRROR**, Station D, New York P.O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK . . . AUGUST 8, 1885.

* * * *The New York Mirror has the Largest Dramatic Circulation in America.*

MIRROR LETTER-LIST.

Ainsley, Mrs.	Lealand, R. (s)
Arlington, Maggie (s)	Lacy, Harry (s)
Aldrich, L.	Lloyd, F. G.
Aveling, Harry	Lewis, Jeffreys
Alone in London co. Mgr.	Lyster, Fred. (s)
Anderson, Mary (Mgr.)	McCready, William
Alvin Jean Comedy Co.	Mitchell, John
Barrett, Lawrence	McKee, William
Bartlett, Joseph	McDonald, Charles
Baudry, Leonora (s)	McCarthy, F. M.
Burke, A. P.	McWade, Robt.
Bird, George	Morris, Jas. A.
Barrows, J. O.	Marble, E.
Brave Woman co.	Mayer, Marcus
Beraum, George W.	Miller, Harry
Brown, Harry	Milner, Marion F.
Brooks and Jackson	Menzies, Typical Orch.
Brown, C.	Middin, Donna
Brown, H. S. (s)	Morse, Harry M.
Boyle, Miss Anna	Mayo, Frank
Blythe, Helen	Mortimer, A. J.
Barrymore, Harry	Mappleton's Opera (Mgr.)
Barlow-Wilson	Moris, Clara (Mgr.)
Blackburn, Marie C. (s)	McCormick, Lydia
Byron, C. D.	McGinnis, Lydia
Bishop, G. B.	Miller, George
Bishop, Joseph	Marcellus, Kitty
Boston Ideal Opera co.	Milne, G. C.
Bryton, F.	Moroconi, Victoria Hulka
Bangs, F. C.	Morrow, Elsie
Barry and Ivy (s)	Mills, Mary
Booth, Edith (s)	Modjeska, Mme. (s)
Barry, William	Morgan, Jessie
Bishop, Miss Jean	Mosca, Libbie
Carey, Frank	Metcalf, Harry
Chase, Hawley	Morton, John W.
Calhoun, Kirtland	Merville, Sarah
Carson, E. J.	Newman, Marie (s)
Chester, S. K.	Nicholson, P. F.
Chappell, Charley	Orms顿, S., Miss
Craig, Charles J.	O'Neill, James (s)
Daly, H. W.	Oakes, Fred
Calvert, T. C. J.	Oliver, C. J.
Glass, Kate	Olimi, George
Corlette, Helen (s)	Owen, Walter
Carlston, W. T.	Owen, Jack
Clapham, Harry	Peake, J. G.
Cleasby, George	Powers, W. H.
Collins, John J.	Private Tutor co.
Coy, John E.	Pepper's Opera co.
Calvert, J. V.	Phillips, H.
Conrad, Will	Plaster's Wife co. (Mgr.)
Costelloe, Annie	Pudgett, J. W.
Constance, S. C.	Pot, Lily
Cherie, Adelaide (s)	Paine, Adele
Callahan, C. E.	Pudgett, Will G.
Cavan, Alice M.	Putnam, Katie
Collins, O. B.	Friman, G. H.
Cooper, F. C.	Phelps, A.
Darrell, Fred	Plimpton, Eben
Dalmas, Maurice	Percy, Fred
Dalmeny, Angie	Pendy, John
Dunbar, Carroll	Randolph, J. W.
Davies, Rillie	Ross, Willis (s)
Davis, W. G.	Romany Rye (s)
Damrosch Opera, Mgr.	Robertson, R. G.
De Gray, Little	Robertson, Charles
Dowling, Joseph J.	Robertson and Crane (Mgr.)
Dowdy, Frank	Rosenfeld, Rag Baby (Mgr.)
Eaton, Clark	Randal, W. W.
Elliott, Effie (s)	Redmond, Wm.
Elliott, C. G.	Rogers, Charles
Eustis, Fred	Rosenthal, J. J.
Evans, Frank	Rickey, John T. (s)
Evan & Hoey	Rusk, John
Faller, Louis	Rivers, Mabel
Fawcett, Charles	Russell, Harold
Farrell, Frank	Reynolds, Barney
Franken, Joseph	Sweet, E. C.
Frew, Charles	Scott, R. L.
Fowler, W. W. (s)	Strakosch, Edgar
Forbes, Lotta	Sheridan, W. E.
Flockton, C. P.	Sutro, John P.
Forster, Harry C.	Salisbury, Nat.
Fox, Fanny	Seaman, Charles
Fonda, W. G.	Spencer, Lilian (s)
Fulford, Robert	Sally, Dan'l
Foster, W.	Taylor, J. H.
Frost, Nina	Swain, Carrie
Forsyth, Kate	Surety (s)
Foster, Allie	Taylor, Mrs. Annie
Finlay, Charles E.	Taylor, H. P.
Foster, Roger (s)	Tin Soldier co.
Foster, Roger (s)	Thompson, Charles
Foster, Roger (s)	Thorne, W. H.
Fawcett, Owen (s)	Tilottson, J. K.
Fenton, Julia (s)	Taylor, W.
Fitzroy, E. (s)	Tompkins and Hill
Goodwin, Charles	Townsend Lee
Goodwin, F. L. (s)	Tucker, Ed. Mgr. (s)
Goodwin, F. L. (s)	Turner, M.
Goodwin, F. L. (s)	Tilottson, W. G.
Goodwin, F. L. (s)	Thompson's Opera Co.
Goodwin, F. L. (s)	Thomas, Agnes (s)
Goodwin, F. L. (s)	Thompson, J.
Goodwin, F. L. (s)	Taylor, Marie (s)
Goodwin, F. L. (s)	Taylor, Fred.
Goodwin, F. L. (s)	Tobin, M.
Goodwin, F. L. (s)	Taylor, Roland
Goodwin, F. L. (s)	Thorne, Harry H.
Goodwin, F. L. (s)	Ulmer, G. E.
Goodwin, F. L. (s)	Ulmer, Frank
Goodwin, F. L. (s)	Ulmer, G. T. (s)
Goodwin, F. L. (s)	Vander, Charles
Goodwin, F. L. (s)	Vicker, Jessie (Mgr.)
Goodwin, F. L. (s)	Vane, Sadie
Goodwin, F. L. (s)	Van Veghten, E. H.
Goodwin, F. L. (s)	Wallace, Laura
Goodwin, F. L. (s)	Waldrup, Minnie
Goodwin, F. L. (s)	Waldron, Isabel
Goodwin, F. L. (s)	Wiley-Golden Opera Co.
Goodwin, F. L. (s)	Warren, Edward
Goodwin, F. L. (s)	Wesley, W. O.
Goodwin, F. L. (s)	Wilson, Oscar Co.
Goodwin, F. L. (s)	Winkles, Lillian
Goodwin, F. L. (s)	Ward, Fred
Goodwin, F. L. (s)	Watkins, Charles

Jackson, Isabel
Jack, John
Keyes, Col. D. A.
Kenney, J. C.
Kellogg, M. L.
Kendall, Edward
Kirk, M. M.
Kellogg, W. L.
Knight, G. S.
Kennedy, M.
Keene, T. W. (s)
Kelly, W. W. (s)
Lansing, Nina
Lee, Amy
Leverett, Sophie
Little, Nugget, Mgr.
Ludlum, Henry
Lustman, Bernhardt
Lyon, E. C.
Larkin, J. M.
Lombard, Tom C.
Langtry, Albert P.
Langtry, Mrs. (s)

Watkins, Rose
Warrington, William
Wilson, Mell. M.
Weir, Eleanor
Webb, Mrs. (s) (Mgr.)
Wedge, John
Williams, Gus
Wires, Rodney S.
Wilbur, A. L.
Wetheral, E. J.
Wilson, Orrin
Wright, George L.
White, Douglas
Wise, L. C.
Williams, Dan (s)
White Slave co.
Welch, W.
Wyman, A.
Williams, C.
Wright, J. K.
Webber, Harry
Webb, Wright R. (s)
Wilson, Ross
Wilmore, Josie
Young, Frank
York, James (s)
Zlande, W. F.

honorary box, the General witnesses his own military life reflected in a form most pleasing, and gathers perhaps a hint or two, of which he may avail himself, of "setting a squadron in the field."

That war and combat are often subjects of delineation does not, of course, diminish the attraction; and there are not a few memorable instances where the performance of a play pertinent to the occasion has influenced the national spirit and contributed to victory.

A Pertinent Suggestion.

Our managers have agreed, as a proper mark of respect to the memory of General Grant, to omit the matinee performances on Saturday next, the day of the funeral parade and final obsequies. No action has been taken on the proposition to hold a general meeting of the profession for the purpose of formally expressing sorrow over the great national bereavement, and is it unlikely that, beyond closing up the theatres on Saturday afternoon, anything will be done.

Before public sympathy wanes we have a suggestion to make which, if acted upon, will more fittingly and substantially express the sense of the profession in New York than could even such a meeting as was proposed. It is that ten per cent. of the receipts of every theatre open on Saturday night shall be donated by the various managers to the fund that is being raised to set up in this city a monument to the dead warrior. There will be vast crowds in town, and it is inevitable that all places of amusement will reap a rich harvest on this occasion. It would be an appropriate method of paying tribute to the fame of the great commander.

We have been assured by two of our leading managers that they stand ready to donate the percentage mentioned to this fund. The consent of all should be obtained, and this will be an easy matter if any manager will take it in hand immediately and see that the necessary agreements and announcements are made.

Meantime we shall continue to give publicity to the wrongs professionals endure at the hands of the Agents. The material for this exposure is copious, and, although we have already used considerable, the supply is by no means exhausted. If the Agents and their willing tools, the set of obscure and dirty scullions who disgrace the dramatic press, imagine for one moment that we intend to abandon a course which we know to be just and right, let this assertion summarily dispose of the idea. In this matter we owe a plain duty to the profession, whose interests, by unanimous choice, we represent. That duty we will not shirk.

The Stage as a Teacher.

Superficial observers are apt to look upon the Theatre as, in a considerable measure, a sham and unreality—a pasteboard lodgment or domicile to serve a temporary purpose. In the estimation of such sciolists, the stage corresponds with the mock structures erected along the imperial road traversed by Peter the Great in his survey of his dominions—mere front scenes, with no permanent occupants and no settled business.

In reaching this conclusion, our censors forget how important a part in the affairs of man is taken by the Theatre. It is not only a house-of-call for thousands of every community and a transient amusement, but it is visited as a resort where much is contributed to advancement in life and practical culture.

All of the learned professions hitherto to recruit their separate specialties. There the lawyer seeks to amend his elocution, the divine to study action at its best, the physician to scrutinize the human subject when under the stress of strong emotion. Color is there studied with profit by the painter, form by the sculptor. Nor are there many crafts and vocations which cannot be benefited, each in its own path, by the lessons given behind the footlights.

Among these it may have been noted by our readers that we have constant records of the frequent attendance of military men upon the theatre. General Sherman is a hearty supporter of the theatre and the boon companion of actors. Washington was a patron of the play. Napoleon's near friend was Talma, and in all his marches he never failed to see the best actors.

There is a pertinent reason for the affinity of the martialist with the histrio. The correspondence of war and the drama is close; their methods are alike. The order of a well-written and well-acted play conforms to the conduct of a battle in the field. The scheme of the play unfolds by the same adjustments, distribution and development as does a pitched battle.

When he looks upon the stage from his

One of the most promising signs of the times in the theatrical world is the success of the Actors' Fund. It not only accomplishes in itself good results, but teaches a valuable lesson to the profession. The work it does and the means it commands are derived from co-operation, a principle which has been too much neglected by the people connected with the stage. We do not refer to combinations of actors who travel about the country—these are simply wandering experimentalists, with no principle of cohesion which inures to the permanent benefit of the stage.

Co-operation in a right sense is the fundamental element of the stage, and secures motive power by virtue of the same methods as the young drill-master who, announcing to his father from the field that he had brought his hundred men to act as one, was pronounced a military genius, and from that day forth proved himself such.

The first thought that should impress the actor when he enters the theatre is that he must work truly, faithfully and sincerely with his fellows. In this spirit one helps all and all help one, and bring about an effective result as regards the play and the audience. Discord on the stage, playing away from a fellow-actor, diverting attention too much to one's self without regard to the total effect, greatly and sometimes fatally dampens a performance.

It is, therefore, incumbent upon all who consort under the same dome and figure in the same presentation, to cultivate the qualities which promote harmony and good-fellowship and makes the company essentially one.

All Guild combinations, such as the Actors' Fund and social aggregations of the profession, apart from their civilizing and sanitary influence, promote business and make it more pleasant and profitable by consolidating the forces of the stage and employing wholesome co-operation as the grand amalgam and cohesive force.

Personal.



PAULLIN.—Louise Paullin is in town. She will play the title-role in *Nanon* next season with Carleton's company—and play it well unless we are vastly mistaken.

WARDE.—Fred Warde has returned to his home in Brooklyn.

HILL.—Manager J. M. Hill left Chicago for New York on Monday night.

JANAUSCHEK.—Mme. Janauschek closed season in San Francisco July 25.

MCADOW.—Dudley McAdow is doing well with the Opera House at Asbury Park.

WHITECAR.—W. A. Whitecar has been engaged for leading juveniles with Salvini.

GRAY.—Ada Gray will open in Philadelphia on August 31 with her new play *Hortense*.

SEGUIN.—Zelda Seguin has arrived in the city. She is engaged by Manager Duff for *The Mikado*.

TAVERNIER.—Mr. and Mrs. Albert Tavernier (Ida Van Cortland) are resting at Muskota Lakes, Canada.

ADDISON.—Fanny Addison leaves Gillette's Private Secretary company at Winnipeg, arriving here in September.

WEST.—Lillie West has written several verses for the topical song in *The Mikado*, "I've Got Them on the List."

SYLVESTER.—Louise Sylvester arrived in the city on Saturday. She will open her season in Chicago on August 30.

TAYLOR.—Howard P. Taylor has been confined to his room at the Strathmore for several days. His ailment is sciatica.

PASTOR.—Tony Pastor was among the enthusiastic friends who applauded clever Myra Goodwin in *Sin* Monday night.

LYTELL.—Mrs. W. H. Lytell, who is at present in Yarmouth, N. S., has been quite ill but is now advanced in convalescence.

DARRELL.—Frederic Darrell and his wife, Irene Verona, sailed for this country on the City of Chester from Liverpool yesterday.

CARROLL.—Howard Carroll, author of *An American Countess*, arrived in the city on Sunday. He is engaged upon another play.

KIDDER.—Kathryn Kidder, who was so well received at the Union Square Theatre last season has been re-engaged for *Wanda* in Nordeck.

CONE.—Margaret Cone, Kate Claxton's sister, will not act this season, owing to the injury she recently sustained in the spraining of her foot.

THE NEW YORK MIRROR.

The Usher.



*In Ushering
Mend him who can! The ladies call him, sweet.
—LOV'S LABOR'S LOST.*

On Friday last William Cauldwell, proprietor of the *Sunday Mercury*, appeared before Judge Smith, at the Tombs Police Court, a warrant having been issued for his arrest on charges of criminal libel brought against him by Mr. and Mrs. Edwin H. Price. The accused was admitted to bail in the sum of \$4,000, pending the examination, which was fixed for September 2. Mr. and Mrs. Price left for their home at Canton, Pa., last night. They will return to New York the last week in August.

San Francisco is not in all respects an actors' paradise, but it is not without its agreeable professional features. Jack Wallace writes me of a discovery he has made. There is a hotel there, he says—the only one of its kind in the country—where after performance all members of the profession in the city, no matter at what house they may put up, find a home in the wee sma' hours. "Strange to say," continues Wallace, "there is no bar in the place; but there is beer—and no pay! And maybe the lads don't know where to go after the nigh's work is over!" There is room for some such hospitable Boniface in the neighborhood of the Square.

Wallace tells me that things theatrical are in a bad way on the Slope. But the Actors' Combination at the California have demonstrated one important fact, viz: That actors can form combinations and run them successfully. He claims that there is no such company in the United States and that it is doubtful if such another could be formed from all the English-speaking actors of the world. The San Franciscans are properly proud of it and show a disposition to make every piece played a success. But Jack has warm friends in the company—in fact he is a member of it himself, and so there is just the slightest ground for suspecting that he may be biased favorably.

So seldom are actors accused of crimes that it is frequently remarked there is more respect for the laws shown by the profession than by any other class. And yet there are some exceptions. A few days ago the papers contained accounts of a vile crime committed in the West by an ex-variety actor. A still later example of the same sort is at hand, in which, I regret to say, the man who figures as accused is directly connected with the dramatic profession. In New Haven last week O. H. Barr was arrested and admitted to bail. When arraigned Barr pleaded as an excuse that he was suffering from malaria. The New Haven papers give it as their opinion that he will forfeit his bond in order to avoid the trial in October. A gentleman connected prominently with the profession writes in relation to the case. "This man deserves a lesson. He has been allowed the association of respectable people for twenty years as an actor. He was with *Shadows of a Great City* last year, playing the heavy part."

Miss Coghlan's New Play.

"The play which I have just sold to Rose Coghlan," said A. R. Cazauran to a MIRROR reporter the other day, "is in a prologue and three acts, deals with the present day, and is a military piece on the style of Robertson's *Ours*, with the difference that the hero is a lady instead of a gentleman. Miss Coghlan will have a part that will serve to bring out her abilities as a comedienne, while the two principal male characters will be like John Strelbow and Rutledge in *The Banker's Daughter*. The season will be opened by the company in New England, Miss Coghlan playing Our Joan, and as soon as the company comes near here I will rehearse my play with them. In all probability the first performance of it will be given at the Fifth Avenue Theatre, where we hope to run it for two weeks in November."

"I wrote the piece," continued Mr. Cazauran, "some six or seven years ago with a view of having Clara Morris play the principal character at the Union Square Theatre. The play remained unused until I learned that Miss Coghlan had severed her connection with Wallack's and was about to star. Thinking that this was my chance, for I had always had great hopes of the play, and believing that it would please the public as well as anything I had ever written, I read it to Miss Coghlan and she accepted it."

"Have you made any arrangements for Theodora?" asked the reporter.

"No, and I am now willing to tell you all there is to be told regarding that piece. For certain people I wrote a play called *Theodora* some time ago, taking my subject entirely from history. When it was finished, copyrighted at Washington and printed, I was told by those people that they had not capital enough back of them to put it on. I wish it distinctly understood that the work is no adaptation from Sardou or any one else. All my facts were taken from Gibbon's *Rise and Fall of the Roman Empire*."

Our Draped Theatres.

In a great national calamity the theatrical profession has never been known to be backward in evidencing its grief and sorrow. At the death of General Grant the pang felt among all classes could not but find vent in some practical method of mourning. As by a simultaneous action, the metropolis became draped in dark and sombre emblems of grief. In this spirit have the theatres hidden their avocation of amusement—giving it behind a cloud of crape.

With the exception of the Government, State and Municipal buildings at the lower end of the Metropolis, and perhaps a dozen great commercial houses scattered here and there, there are few decorations more emblematic of real and profound sorrow than those which grace the front of the different theatres. Thousands of dollars have been spent in the effort to portray the great grief that is felt on all sides, but to no greater advantage than is seen among the uptown houses. As a notable example of what real artistic taste and money can accomplish in the line of mourning decorations stand the Casino, Wallack's and Daly's. Each in its way is an evidence of the different styles of decoration. To give an appearance of sorrow to the exterior of the Casino, which, with its fantastic curves, is unsurpassed as an architectural sign that the building is for amusement purposes, was an Herculean task. Yet it has been accomplished, and in such a way as to make it one of the prettiest and most appropriately decked houses in the city.

At the Thirty-ninth Street entrance of the beautiful amusement resort there is a perfect avalanche of black, leading almost up to the roof garden. In each of the paneled and hiding as much of the sparkling colored-glass windows as possible have been hung folds of crape, fluted and pleated in graceful drapings. Over the grand entrance itself droop many pieces, here and there caught up by little black rosettes, while above it all are two immense flags, caught up by the crape. These are arranged in most artistic style and also draped, while between them is an elegant design in purple and white immortelles, representing a shield, on which is the letter "G." Though simple and not especially imposing, the effect obtained is grand, and reflects much credit on the Messrs. Aronson.

Wallack's comes next in order. Almost all of the iron and stone work of the entrance is concealed by the emblems of woe. In the draping of the three large pillars that grace the front of the house, there is a most happy union of blue and gray. Designs of white Maltese crosses on a black ground are the facings of the bases, and from the middle of the designs droop heavy tassels. This idea is reproduced on the square pins at the inner line of the porch on a much larger scale.

Draperies of black crape adorn the cornice and top of the porch, while from the top rail of the balcony heavy festoons of the same color with large tassels hang suspended. To relieve the monotony of the sombre black, fine white cording is carried round the edge of each piece. Stage carpenter F. Darrington superintended the work, for which he deserves great credit, while the expense was defrayed evenly by Managers Wallack and McCaul.

A gentleman connected prominently with the profession writes in relation to the case.

"This man deserves a lesson. He has been allowed the association of respectable people for twenty years as an actor. He was with *Shadows of a Great City* last year, playing the heavy part."

Few theatres present a more imposingly sorrowful appearance than Daly's. Its four handsome Doric columns have been draped in purple. In the centre of these is hung square folds of black crape, so arranged as to give a fine effect—at once plain and beautiful. Over the porch are numerous folds of sombre black gathered in graceful pleats, while above the building floats the American flag at half-mast. These decorations were made by special direction of Mr. Daly, who telegraphed most explicit instructions from San Francisco as to the effects which he wished produced and the manner in which he desired them brought out.

At the Bijou Opera the mourning decorations are on the most elaborate scale, though as much cannot be said for the beauty and artistic manner in which the building is draped as might be desired. The entrance, however, in some measure retrieves the look of the upper part of the house. The pillars are draped in purple and black, in design similar to that of Daly's, and over the entrance hangs a colored lithograph of the dead General.

There are no mourning emblems on the Twenty-eighth street side of the Fifth Avenue Theatre, but at the Broadway entrance the draping is very prettily arranged, and is most impressive in its solemn plainness. Black predominates, the crape being fluted neatly and caught up in rosettes of black and white.

Over the entrance to the Standard Theatre hangs the American flag, caught up and draped gracefully, while the pillars are covered with crape.

At Harrigan's Park Theatre Mr. Hanley has spent some little time in arranging the entrance. It is draped in black only, and in the centre of the graceful folds has been placed a lithograph of General Grant.

About the four Corinthian columns, with their ornate carvings, that grace the Fourteenth Street Theatre, have been furl'd wide lengths of black. The portico, too, is draped in graceful folds, and from the building floats the flag at half-mast.

The design that graces the space above the entrance to the Union Square Theatre is worthy of much praise. It is almost entirely of black crepe, fluted in narrow folds, and in the middle are three portraits—of Washington, Lincoln and Grant—with the word "United" above them.

Streamer of black and White almost hide from view the Madison Square Theatre, while the same color predominates over the entrance and about the portico.

At Niblo's the decorations are of black and are confined entirely to the entrance, while the same may be said of the Star.

At Tony Pastor's black is also the prominent color, and the pillars have been most elaborately draped.

Mark Quinton's Arrival.

Seated in an elegantly furnished room in the Hotel Dam, smoking a cigarette and perusing the pages of Ohnet's "La Comtesse Sarah," was Mr. Mark Quinton, author of the successful London play, *In His Power*. When a MIRROR reporter was announced Mr. Quinton arose, and, extending a cordial welcome, said:

"I have been quite busy since ten o'clock rehearsing Mr. Aldrich's company in my play, and am somewhat fatigued; but I am glad to see you nevertheless."

In appearance Mr. Quinton resembles, to a striking extent, what one would imagine Henry Irving to have been at the age of thirty. Tall and slender of stature, with clear-cut features and dark brown eyes, partly concealed behind a pair of rimless glasses, a low, broad forehead, with a profusion of fine brown hair combed back, the gentleman could be taken for nothing else than one whose life was devoted to literary work.

"Is this your first visit to America?"

"Yes, and I should not be here now but for the serious illness of my leading lady, Ada Cavendish. You see I had booked my route for the Autumn season through the provinces, but as Miss Cavendish was taken ill, I abandoned the tour of *In His Power*, hoping to take it up later on when my star is recovered. Then I received a cable from Mr. Sanger inviting me to come over and direct the rehearsals of his company, which I gladly accepted."

"Shall you direct the production at Wallack's also?"

"I hardly think so. Mr. Sanger has asked me to make a trip to San Francisco with the company, and I have cabled to London for a release from certain engagements I had made in order to go as far as Denver, at least, where the company will present the piece for the first time on August 24. I am very much interested in this production," continued the author after a moment's pause. "Mr. Sanger has gotten together a remarkably strong company, and their performance will surely be very fine. Mr. Aldrich has a part well suited to his abilities, and Mr. Buckley, Mr. Whiting, Mr. Drew, Mr. Bergman, Miss Goldthwaite and Mrs. Whiting will do full justice to the rest of the principal parts. In fact, I must confess I am positively enthusiastic over the manner in which my play will be brought out here."

"Was there anything of especial interest on in London when you left?"

"No; nothing of which you have not been fully informed here, I should say. I saw Theodora at the Gaiety, but don't think particularly well of it. Of course, I saw Mary Anderson a number of times, and, like everybody else, like her very much. She has certainly become a great favorite on the other side. I have seen it announced here that Maurice Barrymore is coming out. I don't see how that can be correct, unless, indeed, he comes on a flying visit, to return immediately; for he is engaged as leading man at the Haymarket for the Autumn season. Barrymore, by the way, I am glad to say, is extremely well liked in London. He played a principal part in *Diplomacy* and scored a great success. Alice Atherton and Willie Edouin are also very popular. Edouin has recovered his former high place, and is soon to bring out his new burlesque, called *The Japs*, at the Novelty Theatre, the lease of which he has taken. His first piece, *Babes*, was a great go, and he is very sanguine of success in the new piece."

"Is it true that Charles Warner is coming to America?"

"It was not decided when I left London, but I hope he will, as I am sure his success on the stage would only be exceeded by his popularity off."

Pauline Markham's Play.

"When and where does Miss Markham begin her next season?" asked a MIRROR reporter yesterday of Randolph Murray, her manager.

"The exact date is not settled yet, but she will appear in New York early in the Fall in a new role, which will give her ample scope for the display of her musical and dramatic talent. As far as Miss Markham personally is concerned, I think her prospects for next season are very good. Her voice was never in better

form than now, and it will be heard to advantage in the songs and ballads, both humorous and sentimental, which are being composed for her new play by Leopold Siebeck.

"H. Wayne Ellis has written for her a story full of humor, interest and stirring situations. It deals with a young girl, brought up in a village of New England, drifting into the maelstrom of New York City life as a flower-girl, and who preserves her honor by her own goodness and self-respect. Fighting out the battle of life single-handed, she is at last snatched from its wretchedness by a good old Yankee farmer of the Joshua Whitcomb type, who proves to be her grandfather.

"No expense will be spared to make Miss Markham's coming season an artistic and financial success. The printing for the new play, which by the way, has been named *Dolly's Luck*, is the finest that money can purchase."

The Actors' Fund.

At the meeting of the Executive Committee, on Thursday, three applications were favorably considered—one from San Francisco, one from Baltimore and one from Philadelphia. The expenses of three funerals were ordered paid. A telegram from J. H. McCabe, San Francisco, was received, announcing the death of Nita Earl. She had met with an accident at Hayesville, near San Francisco. Mr. McCabe advanced her \$20 in relief, and this was refunded him. The other deaths were one in New Orleans and one in Boston. The total expense of the three funerals was \$112.

The expenditures for relief in the month of July were \$529; for funerals, \$202.

New members and annual dues paid in: Newton Beers, John M. Jones, Heinrich Conried, J. H. Huntley, Fannie G. Bernard, Emily Kean, Gabrielle du Saulx, Robert G. Hudson, Emmie Lascelles, E. M. Roberts, George L. Stout, J. O. Jeffries, William H. Power, George F. Bird, Charles S. Dickson, Isabel Waldron, William Castle and Mary Claire.

Assistant Secretary Baker reports gratifying progress in the work of the Registry. Up to yesterday many application-blanks had been filled up and sent in. Of these nearly one-half were cut from last week's MIRROR. Within a week or so the Registry will be well under way.

Hayman and Campbell.

"Mr. Hayman is very determined regarding his suit against Bartley Campbell," said Wesley Sisson to a MIRROR reporter, "and I have given all the papers in the case to his attorneys; Messrs. Bennett and Coxe, with instructions to push the matter at once. To show you how Mr. Hayman feels in the case, and that I am not exaggerating his feelings, I will read you an extract from a letter which I received from him the other day. Here it is:

"I doubt very much whether Mr. Campbell answered the telegram as stated, or whether his agent ever sent me the letter. Had a telegram or letter ever been sent, I would have received it. Mr. Campbell can get his original telegram. * * * In so important a business matter, involving the payment of \$500, not hearing from me he should have followed the matter up and got a reply one way or the other."

"Regarding Mr. Hayman's taking *The Mikado* and bringing it out at Baldwin's Theatre, I guess that matter is almost settled," continued Mr. Sisson. "We are out now on a question of one per cent. D'Oyly Carte wants six per cent. of the gross receipts, and I am willing to pay but five; but I think we will come to an agreement without much trouble."

"Is it true," asked the reporter, "that you informed D'Oyly Carte that Mr. Hayman would bring out the opera, anyway—whether an agreement was made with him or not?"

"No, sir. That is not true, although I did show them that I thought they were in the wrong in a legal light regarding their fight with Duff, by sending Mr. Browne this little piece of information:

"I am betting \$100 to \$50, up to \$1,000, that Carte doesn't prevent Duff from presenting the opera. Still, I advise Hayman to pay you royalties.—WESLEY SISON."

"I've made but one bet, so far, but my money is ready up to \$1,000, which is my Summer limit, and I'm ready for all comers at that rate."

Professional Doings.

—Manager John T. Macauley of Louisville is in town.

—Carrie hwain is in the city arranging for next season's business.

—Mr. and Mrs. Tony Hart are booked to open in New York Jan. 25.

—James H. Taylor has been engaged to play Witold in Mayo's *Nordock*.

—Ida Jeffries has been engaged by Charles W. Durant to appear in *Fayette*.

—Robson and Crane's company is called for August 17 at the Star Theatre.

—Frank Curtis will shortly leave for Chicago to arrange for his brother's season.

—The Mount Morris opens its regular season on August 31, with Henry Chanfrau in Kit.

—H. P. Keen, business manager of the Mount Morris Theatre, is rapidly filling in time.

—Will J. Duffy has cancelled his engagement as business agent with the Loretas, and is at present disengaged.

—Owen Terre, stage manager for Mme. Rhea last season, has bought an interest in Ed. Seabrooke's *Hobbies* venture.

—Frank A. Tannhill, Sr., has been engaged at the Union Square Theatre for the forthcoming production of *Romeo and Juliet*.

—T. J. Herndon has been engaged to Bryton to create an impulsive and gay play, *Jack of Diamonds*.

—The infant son of A. W. Pease, Bangor last week. The parents have conveyed to Rockland and placed in vault.

—Treasurer Barton, of Wallack's, is taking a prolonged rest, and will not resume his box-office until the opening of the new season.

—Michael Connolly, leader of the *Wallack's* company, has been released upon his own request. Sickness in the mountains probably is the cause.

—Joseph Schmidt, of the Opera House, claims having any connection with the *Thermal Picnic*. The disclaimers seem to corroborate the projectors three to one.

—In recognition of the graceful tribute by Canon Farrar to General Grant, in Westminster Abbey, Richard Flanagan has draped the American and English flags in front of his office.

—Edna Courtney is starring in the West, supported by members of the Charlotte Thompson company. She is receiving special press from the newspapers for her performance of *Camille*.

—Herr Conrad says that he has arranged a copyright law between Austria and England, regarding musical composition. When in Europe, he states, he saw "Lord" Gladstone, and "fixed" it.

—Harry Richmond, the well-known and popular comedian, died at the Somers home of John Wild, at Sands Lake, N. Y., on Sunday.

—In the McCull production of <i

THE NEW YORK MIRROR.

WILBUR OPERA CO.: Pittsburgh, 27, two weeks; Buffalo, August 31, week.
WILEY-GOLDEN OPERA CO.: Albany, 3, two weeks.

MINSTREL COMPANIES.

BARLOW, WILSON AND RANKIN'S: Lowell, Mass., 7; Boston, 10; Louisville, 21.
BAIRD'S: Louisville, 2, week; Rockford, Ill., 29.
BL HENRY'S: Butler, Pa., Sept. 16, 17.
HAVERLY'S: San Francisco, 10, eight weeks.
MCNISH, JOHNSON AND SLAVIN'S: Baltimore, 3, week; Washington, 10, 11, 12; Dayton, O., 13; Cincinnati, 24, week; Evansville, Ind., Sept. 3.
MCINTYRE AND HEATR'S: Philadelphia, August 10, week; Petersburg, Va., 18; Durham, N. C., 24; Charleston, S. C., 28.
NEW YORKERS: Bangor, Me., 17.
T. P. W.: Buffalo, 6, 7; Elmira, 8; Rochester, 10; Holyoke, Mass., 19.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: St. Paul, August 24.
BEANE GILDAD CO.: Newark, August 3, week; N. Y., 10, week.
Ella WESNER: Boston, Sept. 14.
IDA SIDDONS' MASTODONS: N. Y. City, 3, week.
LILLIE HALL'S BURLESQUE CO.: Evansville, Ind., 3, week.
LANG'S COMIQUE'S: N. Y. City, 3, week.
MAY HOWARD'S BURLESQUE CO.: Newark, N. J., August 31.
PAT ROONEY'S CO.: Boston, August 17, week.
SEMON'S CO.: Brooklyn, E. D., August 3, week.

MISCELLANEOUS.

DONALD McKAY'S INDIAN TENT: Dayton, O., 3, three weeks; Cincinnati, 24, four weeks.
MIACO'S HUMPTY DUMPTY: N. Y. City, August 3, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADE: East Saginaw, Mich., Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

ADAM FOREPAUGH'S: Council Bluffs, Ia., 15; Red Oak, 6; Clarinda, 7; Creston, 9; Ottumwa, 11; Des Moines, 12; Cedar Rapids, 13; Ottumwa, 14; Fairfield, 15; Webster, 17; Muscatine, 18; Davenport, 21; Iowa City, 22; Cedar Rapids, 23; Bloomington, 26; Decatur, 27; Springfield, 28; Jacksonville, 29.
BARNUM'S: Bradford, Pa., 15; Hornellsville, N. Y., 17; Elmira, 18; Syracuse, 22; Ogdensburg, 26; Sharon, Pa., Sept. 24.
BARRETT'S: San Francisco, 20, ten days; Cleveland, August 10; Toledo, 11; Haldiburg, 11; Guernsey, 12; Medina, 13; Pataluna, 14; San Rafael, 15; Livermore, 17; Modesta, 18; Merced, 19; Fresno, 20; Visalia, 21; Summer, 22; Anaheim, 24; Wilmington, 25; Los Angeles, 26, 27.
BUFFALO BILL: Boston, 27, two weeks.
BURK ROBBINS: Galena, 6, 10; Plattville, Wis., 11; Lancaster, 12; Madison, 14.
COUP'S: Cincinnati, 20; Brooklyn, 20, three weeks; Boston, August 10, three weeks.
CAPTAIN BOGDUS: Indianapolis, 3, week.
COLE'S: Bellefonte, Pa., 5; Clearfield, 6; Tyrone, 7; Lewistown, 8; Huntingdon, 10; Bedford, 11; Cumberland, Md., 12; Somerset, Pa., 13; Wyandotte, 14; Piedmont, W. Va., 15.
DORIS': Perth, Can., 6; Brockville, 7; Cornwall, 8; Frank ROBBINS': Patchogue, L. I., 6; Babylon, 7; James O. BARROWS': The Dalles, Ore., 8.
JOHN ROBINSON'S: East Liberty, Pa., August 7.
Lee SCRIBNER: Greenpoint, L. I., 7, 8.
MARTELLE'S: Ovid, Mich., 6; St. Johns, 7; Ionia, 8.
SELLS': Wabash, Ind., 6; Niles, Mich., 7; La Porte, Ind., 8; Coldwater, Mich., 10; Adrian, 11; Albion, 12; Angola, Ind., 13; Bryan, O., 14; Sandusky, 17; Mansfield, 18; Bucyrus, 19; Van Wert, 20; Celina, 21; Wauseon, 22; Huron, 23; Findlay, 24; Sandusky, 25; Dublin, 26; Jamestown, 27; Corry, Pa., 28; Erie, 29; Cleveland, 17, 18; Elyria, 19; Norwalk, 20; Fremont, 21; Toledo, 22; Defiance, 23; Fort Wayne, Ind., 26; Terre Haute, Sept. 8.

James O. Barrows' Prospects.

"We are receiving applications for dates at the rate of twenty to thirty a day," said A. K. Feeley, of the business staff of Barrows' Professor company just formed. "Most of these are certainties—in fact, wherever The Professor has been presented a certainty accompanies the application. Mr. Barrows has just purchased all of the original printing from M. H. Mallory, and is now in Providence superintending the getting up of the scenery, which is being painted by George J. Johnson, a promising young artist. Matt Morgan is doing some lithograph work for us."

"What is the make-up of the company?" asked the reporter.

"We will have twenty people, all of whom except one can sing as well as act. A strong attraction, especially in the South, will be Miss Kittie Cheatham, daughter of General Cheatham, of Confederate fame. Miss Cheatham is a Nashville belle, and her family is one of influential social standing in the South. Although not yet eighteen years of age, the young lady occupies a high position in the amateur dramatic and musical circles of the principal Southern cities. She possesses a fine soprano voice, a petite figure, a wavy mass of auburn hair, and features of rare beauty—the pronounced Southern type. Miss Cheatham, who is now in New York pursuing her musical studies, will make her professional debut as Daisy Brown, in *The Professor*, at Peacock's Theatre, St. Louis, on August 30. Her family has many friends in the Mound City, and it is predicted that her reception will be enthusiastic. A grand reception awaits her in Nashville on Sept. 10, and through an extended tour of the South, where the family is known and highly respected in every nook and hamlet, the ovation will be continuous. The coming of the young debutante will be a society event everywhere, as is evidenced by the high percentages offered by managers in that region. The Cheatham family are closely related to the late President Zachary Taylor."

"Why has Mr. Barrows drawn so largely from the musical ranks in filling his company?"

"Well, you see, he has purchased The Professor outright from Mr. Gillette, and is at liberty to make any changes in it he sees fit. He has decided to make it strongly musical. Among the people engaged are: J. H. Keefe, who plays Old Brown; Mrs. J. H. Keefe (Estelle), G. H. McKenzie (Henry Marston), Joseph Physic (Gustavus), and J. E. Kellard, leading man with Fred Warde on his recent tour, who will play Beauregard. In Montgomery, Ala., where I was for three years in Jacob Tannenbaum's employ, I shall go on in a small part myself, to gratify numerous friends who desire to give me a welcome. We shall not leave the South until the beginning of Winter. The company leaves for Chicago to begin rehearsals on August 12. The management deem it good policy to get into the South as early as possible."

Madame Muriel-Celli, the celebrated Italian teacher of singing, arrived by the *Normandie* on Sunday. She says she will give a performance of Semiramis in Italian with her pupils this winter at the Academy of Music.

STAGE STORIES.

XII.

THE DUEL TO THE DEATH.

"All ashore for Baton Rouge!" came in stentorian tones from the mate of the Mississippi steamer *Belle of the West* as she ran her nose up on the mud lined shore fronting the ancient town; and all ashore, after the usual cordial exchanges of good wishes and success, went the company, which was billed for two nights in that place. Such scampering to see who'd get to the hotel first for choice of rooms, none save those who have travelled South and West in the time of which I write can fully appreciate.

Attached to the company at that time was Billy Birch, of minstrel fame, who, with the writer, tarried behind in order to see the roped trunks, hand-satchels and champagne-baskets (there being no zinc Saratogas in those days), containing the paraphernalia of "The World-Renowned Troupe," etc., etc., safely landed and cared for by one of the innumerable darkey teamsters with mules, tandem rigged, that might put to blush some of our New York dudes who frequently give themselves an airing in the Park. Everything being properly cared for, we started for the Harvey House, where we proposed to lay off and regale ourselves for the time being at the expense of the citizens, though depending materially upon the receipts at the box-office for any surplus cash, over and above, to defray the little contingent expenses we might be subject to during our sojourn, such as billiards, ten-pins, *aqua vita*, etc. After a quiet day, night came, and with it an overflowing house. The Hall being located in the hotel, added much to our comfort, and every one did his level best to insure a good house the ensuing night.

The performance ended, we adjourned to the billiard-room, situated in the basement of the building, and there occurred the incident I am about to relate. And though I doubt it either of the principals in the affair is alive; still it would be gratifying to know that this little episode may meet the eye of the one most interested and give to him the outcome of what was to have been a duel to the death. 'Twas getting on toward midnight, when all my companions sauntered off to their rooms, leaving Gil Eldred (who at this time I think was advance agent for John Robinson's Circus) and myself sitting quietly discussing the season's campaign over a slight decoction of Old Monongahela mixed with sugar and lemon, relating many scenes with the ups and downs connected with the profession, the continuous libelous fight between Dan Rice and Dr. Spalding being the chief topic. Opposite to us sat a military-looking gentleman, with whom, during the night, I became acquainted—A Colonel Foster, who claimed to be a nephew of ex-President Zachary Taylor, of West Baton Rouge. He appeared to be interested in a game of billiards that was being played by an Englishman named Wilson, who stood at least six feet two in his stockings, and weighed not less than 220 pounds, and a rather diminutive little fellow from Cuba by the name of Amigo Hernandez, in weight not over 120 pounds.

Frequently our attention was attracted by some boisterous remark made by the man Wilson, who had been drinking rather freely of his favorite libation, and who seemed determined on a quarrel with his Spanish friend. Hernandez would occasionally look toward us appealingly, to decide a question of right; but we refrained from interfering, being strangers though our sympathy was with the little fellow, and we meant he should not be crowded too far. After a while Wilson gave the lie to the Cuban, who withdrew from the table, placed the cue in the rack, walked to the bar and was about to pay for the games, when the Englishman deliberately stepped up as if to settle his side of the bill, instead of which he seized Hernandez by the throat, threw him to the ground, and had we not interfered would have done him serious, if not fatal, injury. Of course we jumped to the rescue of the smaller man and prevented further assault from Wilson; but never have I, before or since, seen such a demoniac expression as that which overshadowed the face of the little Spaniard. His eyes seemed like coals of fire. With dilated nostrils and frothing at the mouth, he broke from us, sprang upon his assailant, and fastening his arms around his neck, screamed:

"I'll kill you for this to-morrow, you scoundrel!"

And then striking him a terrific blow e'er we could (even had we desired) prevent him, he fell to the floor in violent paroxysms, rendering him for a while unconscious. Proper restoratives were quickly resorted to, and the young Cuban, being placed in a chair, looked upon his cowardly assailant, and in a voice choking with rage, exclaimed:

"You cowardly dog! You dare not meet me on equal terms; but, presuming on your brute power, you took advantage of me."

The Englishman began to realize his position. He either had to acknowledge himself a bully or accept the challenge—which was a fight with pistols. Col. Foster endeavored to dissuade them from their rashness, but all to no purpose—fight they would. That being the case the Colonel volunteered his services, having acted as surgeon in the Mexican war; besides, he had in his room a splendid pair of Colt's navy revolvers, which he shortly produced, and placed in our care with bullet moulds, etc.

I had been asked by the Spaniard if I would act as his friend in the matter. Under the impulse and excitement, I replied "yes." My friend Gil, with much persuasion, agreed to

act for Wilson, the emergency of the case being the only reasonable excuse for his so doing. The matter was then quietly discussed, and it was settled that the duel should take place beyond the barracks, about two miles from the town, at five o'clock in the morning. It was then one o'clock. Again the Spaniard would not hear of anything but revenge, and the life of (as he termed it) the "English bully." The arrangements were that they fight with revolvers, at fifteen paces; wheel and fire; at the word "one" each to advance, discharging their weapons as they neared each other, until one or both fell; and it was to be a duel to the death! Well, here was a nice fix for a pair of showmen to get into, although in the times of which we write the laws were not so stringent relative to the Code as they are at present. Still, it was not pleasant to be mixed up in an affair of this kind, but as we had got into it, we made up our minds to make the best of it.

All preliminaries being settled, the two principals started for their rooms, to fix up their worldly matters in writing, each feeling certain that this would be his last night on earth. Colonel Foster also retired, for a couple of hours' rest, leaving Gil, Philo, the bar-keeper, and myself to muse over the past and coming events.

Suddenly, as if by magic, a brilliant idea struck me, which I at once made known to my two companions; and the way we went to work completing arrangements for the coming fight, such as securing vehicles, moulding bullets, fixing up things in general to avoid suspicion, should there be any one stirring in the morning, was commanded by all parties interested in the affair. Matters were all in shape when, at thirty minutes past four, Hernandez came down from his room, handing me an unsealed letter, written in Spanish and directed to his mother in Havana, at the same time requesting me, in case of an accident, to forward it to her with a small picture of himself; also a letter directed to myself, written in English, with instructions relative to the disposal of his body, which was to be sent to his uncle, Alphonse Hernandez, Gravier street, New Orleans.

A few minutes later, the whole party were in the billiard-room, and after having had some sandwiches and coffee Philo had prepared for us, we started for the spot selected for the duel. The Spaniard and myself rode in a single-seated one-horse wagon; Gil, Wilson, Colonel Foster and Philo, who acted as driver, rode together. When nearly two miles out we halted, got out of the wagons, tied the horses to a tree and leisurely walked about a quarter of a mile down a sloping patch of cleared land between two hills. A more beautiful spot (tho' it was yet quite dark) could not have been found for the deadly encounter. Arriving at our destination, we at once proceeded to business. After having measured the distance, fifteen paces, and placed our men in position, Gil came over and asked if there could be nothing done to stop this coming butchery. I told him nothing, save carrying out the programme as arranged the night before. This was said in tones loud enough to be heard by Wilson, who seemed to have lost all self control. He shook as if he had been suddenly attacked with fever and ague (I think I'd have shook, too, if I'd been in his boots). His eyes seemed ready to burst from their sockets; his compressed lips were livid with fear; his face was a sickly, deathly hue, and in a guttural voice he shouted, "Go on with the murder, for I know I will be killed." Amigo had taken off his coat, thereby giving his adversary the advantage, as his shirt was white. His opponent buttoned his coat all the way to the throat.

Nothing further remained save calling the attention of the combatants to the "tactics." Then placing them back to back on the distance-spots, we cautioned them not to wheel until the word "One" was given; then to wheel and begin firing, and not to stop until one or both should fall. After this, at the discretion of the seconds, the fight should continue or not. They signified their acquiescence by bowing their heads. It fell to my lot to give the word. In a clear, ringing voice I called: "Gentlemen, are you ready?" "Ready!" came from both. "Fire! One!" and at the word the report of both pistols rang out and broke the stillness of the morning air. Both having wheeled, were advancing, discharging their weapons in quick succession, each determined on the other's life. The Englishman had discharged five chambers, when Hernandez had got within ten feet of him. Then the Spaniard fired two shots rapidly. The Englishman staggered, threw his pistol into the air, and fell to the ground. Colonel Foster immediately ran to his assistance, while the Cuban, unhurt, coolly picked up his coat and requested me to ask Gil if he desired the fight to continue. Gil quickly answered "No!" The Spaniard, after thanking me, asked if I would accompany him back to town. I was obliged to decline, as the sequel will show. The little duelist then started for the wagon and drove off. All this while the Englishman lay writhing and howling, and over his prostrate form was Colonel Foster (who was entirely ignorant of the joke) with probes, looking for the holes supposed to have been made by Amigo's shots. No wounds were found, however, save two little red marks on the left breast, made by the cork bullets Gil, Philo and myself sat up all night manufacturing. Blacking them with ink, we made them appear like the simon-pure article.

The close proximity of Hernandez's pistol, and his determination to kill his man, seemed to paralyze Wilson, and being hit with the cork bullets in the breast, he fell fainting to the ground. But when he discovered that he was unhurt, and the Cuban had gone, also the job we put up for his especial benefit, the way we "blasted" showman suffered for our practical joke is not easily described on paper.

At last we started for the hotel, where we expected to meet Hernandez; but a boat coming down the river just as he got to the house, he paid his bill, hurried off, got on board, and started for the Crescent City. The letter and picture for his mother I mailed to him, care of his uncle in New Orleans. The letter for myself I still retain. The affair never having been made public, Hernandez, no doubt, if alive, thinks he killed his man in the Duel to the Death which occurred at Baton Rouge, Dec. 10, 1850.

George C. Brotherton will open the Comedy Theatre, provided there is no hitch to the arrangements at present pending, on the 1st of October, opening with Kellar, who will remain for three months or longer. It will then begin a season with the best combinations. J. W. Ryckman will be the manager. The seating capacity of the house will be considerably increased.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson, Manager.
20 CENTS. ADMISSION 20 CENTS.
Reserved seats, 50c and \$1 extra. Boxes, \$1, \$2, \$3.
Every Evening at 8. Saturday Matinee at 2.

Grand production in English of the reigning European opera comique sensation,
NANON.

THE HOSTESS OF "THE GOLDEN LAMB."
Open Comique in three acts. Libretto, F. Zell. Music, R. Gruenwald. Sybil Rosenfeld. Produced under the direction of Mr. HEINRICH CONRIED.

Roof Garden Promenade Concert after the opera.

BIJOU OPERA HOUSE. Broadway near 39th st.
Measures, Miles & Barton, Lessee and Managers.

Evenings at 8. Matinee Saturday at 2.

Continued success of
RICE'S BIG BURLESQUE COMPANY

and Mr.

HENRY E. DIXEY.

Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled

ADONIS.

Grand Chorus and Orchestra.

Prices, \$1.50, \$1 and 50 cents.

WALLACK'S THEATRE. Broadway and 39th St.

Sole Proprietor and Manager, LESTER WALLACK.

Fourteenth Week and Last Days.

MC CALL OPERA COMIQUE COMPANY.

John A. McCaul.....Proprietor and Manager

THE BLACK HUSSAR,

by Carl Millock.

EVERY EVENING AT 8:30. SAT. MATINEE AT 2.

MADISON SQUARE THEATRE.

Mr. A. M. PALMER, Sole Manager.

BEGINNING MONDAY, AUGUST 3.

The beautiful dramatic story of domestic life,

THE WILLOW COPSE.

C. W. COULDICK,

in his original creation of LUKE FIELDING, and a

great cast, including

Miss Carrie Turner, Mrs. Mary Myers, Mrs. Charles Walcott, Miss Kate Y. Toussaint, Charles Walcott, A. S. Lipman, Samuel Hemple, Thomas Whiffen, Walden Ramsey, John Woodard and others.

FOURTEENTH ST. THEATRE.

Corner Sixth Avenue.

The young and charming soprano,

MYRA GOODWIN

In Edward E. Kidder's play in three acts,

THE NEW YORK MIRROR.

TELEGRAPHIC NEWS.

The Grant Obaqueas.

[SPECIAL TO THE MIRROR.]

ALBANY, August 5.—The ceremonies attending the reception of the remains of General Grant in this city Tuesday were of an impressive and elaborate nature. As early as Monday morning visitors from adjacent towns arrived in large numbers, and all the hotels and boarding-houses were flooded with applicants for many days previous. The funeral train arrived in the city at 3:40 p.m. Tuesday, and the line of procession was immediately formed, and after the prescribed route of march, the casket was deposited in the catafalque in the Capitol.

Seldom, if ever, has this city seen such a multitude of people as gathered in the streets through which the funeral cortège passed, and the rough estimate of the number of strangers in town is put at from fifty to seventy-five thousand. The streets in the neighborhood of the Capitol were positively impassable, and a shower about six p.m. had but little effect in dispersing the masses. The remains of the hero were placed upon a beautiful and artistic catafalque in the Capitol, and after the organizations in the line had passed before it, the public was admitted to take a last look upon what remained of one of the most illustrious citizens of this great Republic.

The Wiley Opera company gave a memorial concert at the Leland in the evening, which was largely attended, and a portion of the receipts will be devoted to the Grant Memorial Fund.

The New Play, A Moral Crime.

[SPECIAL TO THE MIRROR]

CHICAGO, August 5.—A Moral Crime, the new play by Messrs. Barron and Bates, of this city, was produced at the Columbia Theatre on Monday night in the presence of a large and enthusiastic audience. It is very evident that the authors have drawn inspiration from Fedor in getting the plot of their play. The heroine commits murder to save a young girl from ruin. A friend of the murdered man meets and loves the murderer. She confesses the crime to him, and is forgiven when it is learned that the girl saved by the commission of the deed is his own sister.

The play is in four acts. The first two are talky and drag somewhat, although the dialogue is beautifully written. The third act is almost perfect; full of action and dramatic incident. The fourth act drops again, and the play ends with the unnecessary death of the heroine by her own hand. The authors get her into a situation where arrest for her crime is imminent, and the arrival of police induces her to stab herself rather than endure the humiliation.

To the acting only praise can be given. As Mathilde Courtney, Marie Prescott displayed a power and exquisite pathos that won unstinted applause. On her and Joseph Haworth, who played the part of Phillippe, Count D'Albert, friend of the murderer, rests the principal burden of the play, and most admirably was it sustained. Haworth's impassioned acting gained many recalls. H. A. Weaver, as Father Dablon, was very good, and the remaining characters were in competent hands, as seen from the cast in my regular letter. The Landol (a detective) of Edwin Cleary was especially clever. The scenery, costumes, and stage furniture were unequalled.

The play needs the pruning-knife badly, and the end must be changed to make it a popular drama. The authors sat in a box with Manager Hill, but gave no heed to repeated calls.

The School for Scandal, at McVicker's, is the best representation of that play ever seen in this city, and it is an undoubted success. A Modern Venus, at Hooley's, is a rather stupid burlesque without redeeming wit. Business good.

The Smoky City's Mikado.

[SPECIAL TO THE MIRROR]

PITTSBURG, August 5.—Despite the inclement weather, a large audience assembled at the Exposition Park Theatre on Monday evening to see the initial performance in this city of Gilbert and Sullivan's latest opera, The Mikado, which was sung by the Wilbur Opera company for the first time.

The opera was put on by Managers Starr and Wilbur in magnificent style, and was produced with the following cast: The Mikado, E. P. Smith; Nanki-Poo, J. E. Conly; Ko-ko, Edward Chapman; Pooh-Bah, W. H. Newborough; Fish-Tush, Frank Risdale; Pitti-Sing, Toms Hanlon; Peep-Bo, Lizzie Gonzales; Katisha, Gertie Madigan; Yum-Yum, Louise Eisinger.

For a first-night's performance the opera ran remarkably smooth. There were very few blitches. The Mikado will likely do a very large business here, as it was enthusiastically received on the opening night, and the Wilbur company are competent to render it quite effectively. The performances of Smith, Chapman, Conly, Newborough, Risdale and Madigan deserve especial mention, but Louise Eisinger, as Yum-Yum (rather a small part for leading soprano), made the distinctive hit of the evening.

Managers Starr and Wilbur say they are fully prepared for any legal complications that may arise.

The Helen Adell Dramatic company opened at Morris' Museum in Moths to a large house.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

Albion, August 5.—Delevan and Son have opened Monday night under "around."

canvas to nearly a thousand people. The entertainment is a good one and gave much satisfaction.

HARTFORD, Ct., August 5.—The Opera House was opened for the regular season Monday evening, the attraction being Barlow, Wilson and Rankin's Minstrels. In spite of the stormy weather they drew a large audience, and it was well pleased. The singing in the first-part was very good. Tierney and Wayne were a strong card, and were called before the curtain three times. The orchestra was excellent, and was a very enjoyable part of the performance.

SYRACUSE, August 5.—The regular season at Wieting's will open with Lehnen and Battman's Roman Rye next Monday night. The company remains for a week. The Grand will open on the following night with the T. P. W. Minstrels. Lavell's Uncle Tom troupe is appearing this week at the Alhambra. The openings next week have excellent prospects ahead, as it is estimated that 100,000 strangers will be here during the Firemen's Convention.

PROVIDENCE, August 5.—The Corinne Merriemakers opened at the Sans Souci Garden Monday evening, for the week, in Chimes of Normandy, before a full house.

Miss Abbott's Wardrobe.

On Sunday last the Normandie brought from Havre Mr. and Mrs. Wetherill (Emma Abbott), who have been spending a long vacation abroad. At the Fifth Avenue Hotel a MIRROR reporter held a pleasant interview with the operatic star, who was in splendid health and as full of life and spirits as ever.

"We've had a jolly time altogether," she said. "We were nine days in London and eight days in Paris. While in the latter city I had all my street and carriage dresses made by Worth and Felix, while all of my stage costumes were made by Mme. Pontet-Pichement, who is the *costumière en chef* of the Grand Opera. One of the prettiest dresses I ever had is one by Worth. The idea Worth seemed to have in making it was that of a nymph rising out of the sea. It is a white brocaded silk, with dark-green velvet, and embroidered with pearls, with a drapery of the palest Nile green crepe all arranged in billowy cascades about the front. M. Felix made me an exquisite carriage dress of dark-blue brocaded velvet embossed with pale-blue flowers and trimmed with a very pale shade of chinchilla. With this costume there is a Tam o' Shanter cap worn, and muff and jacket to match.

"During next season," continued Miss Abbott, "my principal operas are to be Meyerbeer's Star of the North, Delibé's Lakmé, and Petrella's Comtesse D'Amalfi, which has never before been given in this country. For Meyerbeer's work I studied all the dramatic business of my role in Paris with the great Ponchard, who is the teacher in the Paris Conservatoire. Among my company next season will be Laura Bellini, who has been re-engaged, and for her we will produce Carmen and Lucretia Borgia. I have also engaged a Spanish tenor named Fernando Michelena."

"When do you begin your season?"

"In September, I believe, but whether at Memphis, Cleveland or Chicago I don't know. Mr. Wetherill and Mr. Pratt will get the company together in a few days, and begin rehearsing at Chickering Hall in the middle of the week. For the past two seasons we have visited neither this city nor Boston, but this time we come here. Not before February, though. Oh, I forgot to tell you something. In the last act of The Star of the North I shall wear a handsome solid gold crown made by the jeweler Watson, of Chicago. It has ten large diamonds and is surmounted by a Maltese cross containing four more gems."

Wyndham's Quiet Visit.

Charles Wyndham arrived in the city on Monday, after a pleasant voyage on the steamship *Servia*. After securing rooms at the Windsor Hotel, he was visited by a MIRROR reporter, and willingly gave his reason for the quiet trip to this country.

"I came away at only a couple of days notice," he said, "to attend to some private business affairs in Wyoming Territory, where I have landed interests near Laramie City to look after. About ten days before I went away, my agent, J. L. Moore, came over, and I shall meet him in Wyoming. I left London on July 25, and caught the boat at Queens-town."

"When I left, The Candidate was doing splendidly at the Criterion, and I gave orders that, if the business warranted, it should be kept on. Otherwise it will be taken off, and the season be closed until I get back. During my absence my understudy, William Gregory, is playing my part. The piece has now passed its 250th night. It was put up merely as a stop-gap to play five or six weeks. I never had the least idea it would be the success it has been."

"When do you come back to the city?" inquired the reporter.

"I hope to be back from this flying trip in about three weeks, but I shall not stop here. Instead I shall go right on to England, and be back in harness as soon as possible. As to my next professional engagement here, that will be in the Autumn of 1886; but as to what theatre I appear in, or the play I produce, I cannot say. It will probably be The Candidate or some other play that makes a success before the time of the engagement comes

Agency Wrongs.

With each recurring week the great good that is being accomplished by THE MIRROR through its work of bringing to light the abuses that exist in the system that has made Agencies almost a necessity to the great mass of the theatrical profession, becomes more and more evident. Actors and managers are beginning to realize that although the latter may benefit to a slight extent by their existence, even though it be to the detriment of the former, the fairest way for all really is in the direct dealing, one with the other, without the unnecessary employment and seeing of the middle-man. Not all the managers make use of the Agencies, or ever have. In the musical world the Messrs. Aronson, Colonel McCaull and J. C. Duff select almost all their own people personally. They know the merits of the principals in the operatic world and have subordinates who are fully competent to test the abilities of the lesser lights.

Another line of Agencies, of which there is but one in this city, is that through which children are engaged. Here again, as in the case of the variety agents, a real and expressed necessity for their existence is known and felt. The usual charge for the engagement of a child is one dollar, and this is paid in twenty-five cent installments. When managers pay for a number of children, the little ones pay nothing.

Among those who have watched with much concern the Agency articles in this journal, and who has not hesitated in expressing her pleasure at the course pursued in the exposure of the abuses which the Agency system has given rise to, is a young lady who has been on the stage almost from her infancy, but whose cleverness as a comedienne has brought her most prominently forward during the past three years. She goes out with a company of her own this season.

"Our company has been engaged," said she, "and you may be quite sure that not one of them has been secured through any of these Agencies. To my mind the Agencies are not a bit better than common intelligence-offices, and, in fact, I think the girls and women who have to apply at the latter places are treated better than are the ladies of the profession in the beautifully-furnished rooms uptown."

"Last Summer I held a long correspondence with a manager while I was in the country. He had seen my address in THE MIRROR, and wrote to me asking whether I would take a part in the company which he was to manage. Communication was kept up until I came back to the city, and while here I met the manager again in the street. We talked over the matter a few moments and then he said, referring to a well-known Agency, 'Come up to the office!' I asked: 'What for? Here is my address. If you want to make any arrangements with me, come to the house.' We had been discussing the matter of salary, and we had not come to terms. He said: 'All right. I'll see you later about the engagement.' I thought that was the end of the matter, but some time after he called at my house and engaged me there.

"You can imagine my astonishment when, some time after the engagement, I received a bill for services rendered from the office where the manager wanted me to go, but where I had not gone. I took no notice of it whatever, and then I received one of the most impudent and insolent letters from them that you can have any idea of. I also treated this letter with silence. Two-thirds of my brother and sister professionals would have trembled in their shoes and ran as fast as they could to the office to pay the amount, for fear the threat would be carried into execution before they could get there."

"At another time, a couple of years ago, I did secure an engagement through an Agency, and I paid them for their work. When the season was almost over, the manager of the company came to me and re-engaged me. A few weeks after, I received a letter with bill enclosed from the Agency, informing me of the thrilling news that they had 'fixed' me for the next season with the same company.

"A manager of a combination just forming, with plays like the *Bunch of Keys*, came to a certain Agent and said, among other things, that he would like to engage me for a certain part. 'Oh! no, no,' replied the Agent; 'why, what are you thinking of? You don't want her. She's one of the worst kickers in the profession, and, besides that, you couldn't touch her at all. She wants \$150 a week if she wants a penny.' That settled the manager and he never said another word. He took no step whatever to find out if his information was true or not. However, as chance would have it, he went to another Agent and told him the conversation. That gentleman in the spirit of competition told him how he had been misled and managed to put the manager in communication with me. The upshot of the matter was that I was engaged at \$75 per week, just half the sum the other agent had named."

Harry M. Pitt, when spoken to on the subject recently, freely gave his opinion regarding the Agency system:

"To my mind," he said, "Agencies are a natural and necessary evil, although I do admit that there are any number of abuses in connection with them. One of these is the very large fees that they occasionally demand when no previous arrangement has been made. Of course, this is in great part the actor's fault, in neglecting to come to some

agreement beforehand. The only engagement which I have ever secured through an Agent, and I have been fully twenty-five years in the profession, is the one that I shall fill next season as a member of Bartley Campbell's Fourteenth Street Theatre. The Agents have charged me an enormous fee for the engagement, however.

"Another gross abuse that I have seen a certain firm of agents, and who are now out of the business, guilty of, is their taking advantage of their positions as both managers and agents to the pecuniary loss of the actors playing with them. This firm lent a member of their company to another organization, and then charged the actor a commission on the second engagement."

There are few in the theatrical profession more convinced of the good which THE MIRROR is doing in its crusade against the Agencies than Frederick McCloy, the genial agent of Frank Sanger. That gentleman lost no opportunity, the other day, to tell a MIRROR representative what he thought of the movement.

"It is such actions as that which your paper is now taking," he said, "that makes it the recognized theatrical authority of the country. These movements that look to the welfare and comfort of actors as well as the securing of protection in his everyday dealings are appreciated, and I was heartily glad to see the crusade begun. That there are numerous abuses, and flagrant ones, too, in connection with the Agencies, none but those intimately concerned in the propagation of the system will attempt to deny. It was not very long ago that a young lady came to me complaining of the way in which she was being fleeced by these people.

"She had been engaged by Colonel Milliken for his company the coming season by that gentleman himself, who had managed to get her address. Her contract, however, had to be signed at an Agency, and although those people had done nothing whatever for her, they sent in a bill for services rendered. I advised her not to pay it, but I suppose she will not have courage enough to follow my counsel. A few seasons ago we wanted a clever young lady for the *Bunch of Keys*, and you should have seen the one they sent us. She meant well enough, but her performance was something awful."

The following letters have been received:

CHICAGO, Ill., August 3, 1885.

Editor New York Mirror.

MY DEAR SIR:—I am delighted to read your articles against the Agencies in the last two issues.

I have been several years on the stage and have had some experience with dramatic agents. The worst engagements I ever made were through an Agent, and the best engagements I ever made were when I had my dealing with McVicker's stock company.

Keep up the war until the Agencies are crushed. This mirror always accomplishes what it undertakes. I have been a subscriber for years, but am not at present, although I buy the paper every week, and wouldn't be without it, and I have always said that the best dramatic paper in existence was the *New York Mirror*.

I am, very sincerely yours,

ACTOR.

HOBARDSTON, Aug. 2.

Editor New York Mirror.

DEAR SIR:—Am delighted at the success you are having in your movement against Dramatic Agencies. I am a beginner in the profession, with only a record of two seasons, but when one has neither money nor influence it is surprising to find how many slight and trifling advantages are offered into the system, and not the least of these are the impositions practiced by so-called Dramatic Agents—dramatic forsooth!

A star whom I was with last season desired me for the coming season. She wrote to me and I partially declined. I sent in my name to a well-known Agent, who had done business for me, and he wrote informing me that this same person wanted me for the coming season. I should have been obliged to pay him the sum of \$150, so, although I had paid him the sum the preceding season and the offer was made by the lady herself.

I have sent in my name to the Actors' Fund.

Yours truly, PERSEVERANCE.

PRESS COMMENTS.

The Judge.

The movement toward the establishment of a Registry Bureau in connection with the Actors' Fund is commendable, and should receive the co-operation of all actors and the support of dramatic pens. The Agency abuse is undeniably an evil which cannot be too speedily and effectually abated. That a class of men, having no interest in art or its promotion other than the gathering in of their five per cent. commission, should control the resources of the dramatic profession, is as monstrous as that a Gould-Field telegraph combination should control the avenues of intelligence. In short, this Agency system is a monopoly—a tyrannous monopoly. Actors, managers, and all persons who desire the advancement of dramatic art ought to join efforts toward an anti-monopoly.

That the majority of actors who are obliged to patronize Agencies are timidly silent regarding the unjust treatment they endure from these all-powerful middlemen, illustrates how the fear for their individual welfare subjugates their broader motive for the emancipation of a class; it also illustrates the necessity for guild organizations. The poorer the actor the more timid he necessarily becomes. When the favor of an Agent is an active stock-in-trade to the extent of food and clothing, it requires more than ordinary heroism to willingly become a "black-listed" pauper. Bravery is born with strength; strength comes with unity.

Seldom is there an individual with sufficient hardihood to rise against a system. System must combat system. When actors unite their forces and chivalrously stand by one another, then they may expect to remedy the abuses now practised upon them.

That actors should pay a reasonable sum for positions secured for them, is eminently just; that agents should charge fees for services never rendered or even solicited, and that actors, through fear, should be compelled to pay such exorbitant fees, is pre-eminently unjust. The Actors' Fund now does worthy work in relieving many distresses. The more money it has, the greater its power for performing charitable offices.

If there is a general endorsement of the Registry Bureau by the profession, the society will be strengthened in its benevolent undertakings, and actors will secure an impartial medium to recommend them according to their experience and merits.

The Keynote.

There has been for some time a strong feel-

ing in the profession against theatrical agencies, and there is a movement on foot to establish a theatrical registry in the rooms of the Actors' Fund on Union Square. A competent man is to have the superintendence of this bureau of registration, which is intended to supply a list of the actors and actresses of the United States. The Executive Committee of the Actors' Fund, who have been entrusted with the organization of this bureau, are at present engaged in obtaining the names and addresses of all professional actors connected with the American stage, and at the same time a short sketch of their theatrical career, embodying their first appearance, the advancement they have made in the profession, and the managers with whom they have made engagements. By reference to this list, which will undergo constant revision, managers will be able to ascertain the addresses of actors, acquaint themselves with their various specialties, and have personal interviews with them if desirable. The work of compiling the registry is done gratuitously by the committee, and Manager Samuel Colville speaks with great enthusiasm of the scheme. An endeavor will be made next season, by the payment of a small fee, to make the bureau self supporting. It is claimed that the present agencies are very useful to traveling managers, and spare them a great deal of trouble; but it is believed that the same object.

THE NEW YORK MIRROR.

A Farewell Poem.

On the occasion of Mr. and Mrs. Bancroft's farewell to the stage, last month, at the Haymarket Theatre, London, the following victory ode, written by Clement Scott, the well-known dramatic critic, was delivered by Henry Irving:

A friend and neighbor from the busy Strand,
Warned by the summons of Fate's prompting-bell,
Has come to take two comrades by the hand,
And bid them both regrettfully "Farewell,"

Part to know may be "sovereigns,"
To friends all separation must give pain;
But time, consoling, turns to the travelled feet,
And tells the parted they may meet again.

No age or sickness saddens this adieu,
No piteous cause I plead, no alms I beg;
My toast is "Triplet, here's long life to you,
And years more laughter to delightful Peg."

The sailor sighs at last his native land,
The swallow follows to accustomed nest;
So, two tried actors, rolling hand in hand,
Demand at last toll's after-blessing—Rest.

Their steady course was fang'd by favoring gales,
Their loyal purpose dimm'd by no regret;
Sponsors they stood to infant "Prince of Wales,"
With life renewed the classic "Haymarket."

Not to all artists, earnest though their aim,
A retrospective vision there appears
The priceless gift of an untarnished name,
The blameless history of twenty years.

Fired by the flush of youth, they found a way
To give to fading art a healthy cure;
The stage they loved revived beneath their sway,
They made art earnest, and they kept it pure.

Shall we forget, at this their parting hour,
How fast and fancy intertwine and blend?
Saying, "The stage acknowledged them a power,
Actor and actress found in them a friend."

"Ars est celere artem," 'tis inscribed,
Crosses this stage, and fancifully wrought;
From great ones past this present they imbibed,
This needful lesson dutifully taught.

Dramatic flowers they gathered by the way,
And chose the brightest where'er it grows;
Never disdaining to contrast in play
French tiger-lily with sweet English rose.

With kindly Robertson they formed a "School,"
Rejoiced in "Play" after long anxious hours;
"Caste" was for them, and theirs, a golden rule;
And thus by principle we made them "Ours."

Such an example in the after age
Will throw a softening haze 'er' gone care;
We close the volume at its brightest page,
Leave but a blossom of remembrance there.

Good-bye, the cup of sympathy let's fill,
We'll drink it deep ere sorrow's sun be set;
Together you have mounted life's long hill,
And leave behind no record of regret.

Good-bye, old friends; it shall not be farewell;
Love is of art the birth and after-growth;

"Heaven prosper you" shall be our only knell,

Our parting prayer be this, "God bless you both."

Hints to Actors.

I will suppose now that the would-be actor has sense enough to discard all the obstructions to the free development of nature imposed by foolish fashion. What is he to do to apply his natural gifts in the most effective manner in the exercise of his art? Clearly he must endeavor to gain such control over his entire body as will enable him to present a man, such as primitive nature intended him to be.

The first thing of which the audience becomes aware upon the actor's entrance, is his appearance, his bearing and movements. Let him, therefore, train his body by learning to fence at Angelo's, or Mons. Bertrand's, or of any first-class fencing-master. Let him also take lessons in stage-dancing and what, I believe, is called ballet practice; calisthenics that will enable him to make, with ease, and grace, all movements which the feeling of the part he is playing may suggest. Everything moves in the line of least resistance. Every man makes some one or more movements more often than others; those, especially, who are employed in any manual labor, accustom their hands to a limited number of movements which they repeat unconsciously when gesticulating in a state of excitement.

Watch an artist under such conditions. You will see his fingers doubled, while, with his extended thumb, he is rubbing imaginary paint into imaginary canvas; or his pliant fingers will appear to be grasping a pencil with which he is drawing figures in the air. The great Berlin comedian, Gern, took substantial advantage of this fact in his performance of Bottom, the weaver, in Midsummer Night's Dream. Whenever he got excited he appeared to be throwing his shuttle backward and forward. An operatic singer, who had before been a player on the ophicleide, invariably fell into the position in which he used to hold that instrument whenever he was singing any exciting passage. These movements are to these men their lines of least resistance. Now the actor's object should be to have no such lines. Every possible graceful movement should be to him equally easy. The variety he will thus attain will be as infinite as nature. We are often told that the French actor is so much better than the English because he has been thoroughly trained, and this would be true if the training were in all cases right. Samson was probably the best teacher that ever lived. Legouvé says of him that not one of his pupils resembled him, and no two of them resembled each other. He did not run them in conventional grooves. He did not stencil them, but he brought out what each had within him without destroying his individuality. He taught Rachel and he taught Madame Brohan. The one the greatest of tragediennes, the other the most finished of comediettes. But all teachers are not Samsons, and it appears, to judge by results, that many of them teach their pupils to express a certain passion always with the same gestures, the same vocal inflections, and this before the pupil has developed so far as to feel the passion. If later on he does feel it, the conventionality remains, except in cases of the highest genius, and mars the natural expression. I should therefore advise the beginner never to try to manufacture an expression of a passion he did not feel. Let it grow. If there it will come in time. For my part I much prefer the individuality of the English actor, however rough and untrained it may be, to the eternal repetition of the same tricks of gesture and vocal inflection in which all second-rate French actors resemble each other.

Those whose limited means forbid them to take the lessons I have advised, may profit greatly by practising the exercises described in "Roth's Rational Gymnastics, according to the Ling System," a pamphlet which costs a shilling; "Schreber's Medical Gymnastics," published by Williams and Norgate at 5s.

The second thing of which the audience becomes aware upon an actor's entrance, is the sound of his voice. Here, indeed, the actor of the present day has an enormous advantage

over those of a past generation. Thanks to the genius of Emil Behnke, the genius for taking infinite trouble, the clear intelligence and conscientious labor, directed by honest enthusiasm, the actor may learn to produce his voice so perfectly that he will be able to achieve effects without effort, which were before beyond his reach, even at the cost of utter exhaustion. Mr. Behnke modestly disclaims the credit attached to the inventor or discoverer, but here he does himself an injustice. He has, of course, studied every work on the subject, especially those of Czermak, Merkel, Luschka, Mandl, Helmholz and Ellis. But beyond that he has made many investigations upon himself and upon others, in order to confirm facts and to clear up or reconcile contradictions. In the practical application of theoretical physiological knowledge thus acquired he has struck out a path entirely his own, and his present method of teaching is the result of years of observation and experiment. In short, he has made the teaching of voice production a science which deals with facts instead of fancies, enabling the student to understand what is wanted and to do intelligently and with a direct purpose what he could otherwise only accomplish by the uncertain method of imitation and by guesswork. Teachers of singing and elocution need not be jealous. What they teach are arts, what Mr. Behnke teaches is a science, as exact and certain as mathematics. It is as simple as a b. c. The voice being the result of muscular action, Mr. Behnke trains the different sets of muscles upon which the voice depends, and so trains the voice. I am not speaking at haphazard, or with a superficial knowledge of the subject. My opinion is based upon careful personal investigation and upon observation of the practical results in many individual cases. I am quite sure that Mr. Behnke's method of teaching voice production will soon be adopted in all schools of singing and elocution.

The third thing an audience becomes aware of is the actor's elocution. Viva voce teaching is infinitely more efficacious than book teaching, but in no art more so than in elocution.

Books, however, professing to teach this art, are to be had in countless numbers. Elocution masters also abound. Many good, more indifferent, and most bad. The pupil must to some extent criticise the capacity of the master. This is sometimes difficult. Let the pupil remember that the essential quality of good elocution is that the speaker succeeds in conveying the full meaning of the author to his hearers' brains, without giving the latter any trouble to catch that meaning. Should the master not do this, should he attract more attention to the manner of his delivery than to the matter, make some civil excuse and try somebody else. If the teacher prescribes shouting and screaming exercises, lure him gently to some picturesque and secluded spot and kill him. If you neglect this sacred duty, there is no telling how many voices he will utterly ruin every year.

The actor who is carefully trained in the way that I have but briefly indicated, will find that he will have to learn many more things when he gets to actual work on the stage; but he will at least start with great advantages over the untrained actor, and will rise to his proper position in a much shorter space of time.

Should the student find the training exercises tiresome or ludicrous, let me quote to him the words of John Hulah, in his excellent work on the Speaking Voice, and remind him that all preparatory exercises, mental even as well as physical, are apt to appear so; partly, no doubt, because practice is wasted excepting on what we can yet do only imperfectly. It would, of course, be more amusing to recite connected than unconnected words, as it is more amusing to sing passages than single notes; but an assuredly no singing voice ever yet was formed by the exclusive utterance of anything that could be called music, so no speaking voice will ever yet be formed by the exclusive utterance of anything that can be called literature."—Hermann Voss in the Dramatic Review.

—There was much sorrow on the stage of Wallack's on Tuesday night—genuine sorrow. Just after the second act, Alfred Bartek, who played a minor part, was taken suddenly ill with hemorrhage of the lungs. Going to his dressing room, a doctor was sent for; but before many minutes had elapsed, he died. Nothing could have been done for him. The event cast a gloom over the whole company, as he was well liked. The deceased's real name was Alfred Burke. The company raised a liberal subscription for the widow.

—Among recent engagements for the Shaddock Opera Comique company is Francis Gaillard, baritone, the original Pippo in The Mascotte, and for the past two seasons principal baritone supporting Mme. Theo. Mrs. Gaillard is also engaged.

CIRCLEVILLE, OHIO.
COLOSSUM.
Population, 8,000; seats 800. New: piano; ground floor. Only theater or risk in city. T. BLACKSTONE.

ONEIDA, N. Y.

DEVEREUX OPERA HOUSE.
Entirely refitted. Seating capacity, 1,000. Will play first-class combinations only on shares. Population, 6,000. Address DEVEREUX & CASE. Managers.

UTICA, N. Y.
Headquarters for the Dramatic and Musical Profession. GEORGE W. GAMMEL established 1880. 110 University Street, Utica, N. Y.
Imported and Domestic Wine. Limerickad Cigars. GERMAN RESTAURANT.

Genesse Brewing Co.'s Celebrated Rochester Bohemian Lager a specialty. The most popular pleasure resort in the city, within one minute's walk from Opera House. P. S. NEW YORK MIRROR always on file.

S. JOSEPH, MO.

TOOTLE'S OPERA HOUSE.
Capacity, 1,600. New scenery, new decorations. Population, 50,000. Central point of the Missouri Valley Circuit. All applications for dates must be made direct, and FIRST-CLASS ATTRACTIONS BOOKED ONLY.

The house this year is managed independently of all combinations or circuits. Good attractions sure to draw good houses. No contracts valid unless signed by FRED. F. SCHLARER, Manager.

WANTED.—Experienced ladies and gentlemen for first-class regular price dramatic company. Address FINE PLAY. MIRROR Office.

F TEMPLETON.

FAY PRIMA DONNA CONTRALTO
Greatest success in Comic Opera.

Nellie Irving
AND

Melbourne McDowell.
Re-engaged with FANNY DAVENPORT, Season 1885-86.
Address N. Y. MIRROR.

Frank A. Small.

AGENT.

AT LIBERTY SEASON 1885-86.

Address N. Y. MIRROR.

Charles B. Hanford.

Season 1885-6 specially engaged for

EGEON, in THE COMEDY OF ERRORS,

with

ROBSON AND CRANE.

Willard Brigham.

LEADING HEAVIES.

Summer Stock Company, Grand Opera House, Columbus, Ohio.

AT LIBERTY AFTER AUGUST 15.

Address SIMMONDS & BROWN.

Francis Gaillard.

BARITONE.

Late of Maurice Grau's and Comedy and Alhambra Theatres, London.

Alice Gaillard.

CONTRALTO.

Address 165 Broadway, New York.

Alfred Follin.

Address N. Y. MIRROR.

E. T. Webber.

With MILLE. AIMEE.

Season 1885-86.

Miss Jennie Yeamans.

Starling in

LESTER AND WILLIAMS PARLOR MATCH CO.

Under the management of

C. M. LESTER.

Address C. M. LESTER, 43 East 10th Street.

Fanny Reeves.

Eugene A. McDowell.

Address N. Y. MIRROR.

Pauline Markham.

TO THE FRONT. TWO NEW PIECES.

DOLLY'S LUCK.

An American Musical Comedy, in which Miss Markham will introduce several new and original songs.

Members of first-class companies, open time, apply to

Care J. J. Spies, 665 Broadway, New York.

George W. Sammis.

MANAGER.

JOHN AND EMMA HOWSON.

Season 1885-86.

Frederick Mann.

JUVENILE LEAD.

With GEORGE C. MILLIN. Season 1885-86.

E. S. Peissert.

JUVENILE, ECCENTRIC CHARACTERS, FIRST OLD MEN.

DISENGAGED. Address, Bethlehem, Pa.

Emelie Edwards.

With PARLOR MATCH CO. CONTRALTO.

James L. Edwards.

With CLARA MORRIS. SOUTHERN TOUR.

Season 1885-86.

Miss Sadie Bigelow.

AS COUNTESS ZICKA AND AMERICAN GIRL in

Mocha. Wallack's Theatre Company. En Route.

Griffith Morgan.

SCENIC ARTIST.

Studios and permanent address, 367 Franklin Avenue, Brooklyn, N. Y.

John S. Lindsay.

LEADING ROLES.

Season 1885-86.

Address this office.

Miss Anna Langdon.

Soubrette and Juveniles.

At Liberty.

Address N. Y. MIRROR.

Miss Kate M. Forsyth.

LEADING BUSINESS.

Address N. Y. MIRROR.

Gaspard Maeder.

SCENIC ARTIST.

Permanent address, 323 East 8th street, N. Y.

Bessie Bernard.

At Liberty. Press Agent. Also Soubrette and Eclectic Comedy.

Address this Office.

C. W. Dungan.

THE NEW YORK MIRROR.

A CHANCE For Ladies.

MR. P. HARRIS, PROPRIETOR OF
HARRIS'
MAMMOTH MUSEUMS
in CINCINNATI, LOUISVILLE, PITTSBURG,
and BALTIMORE, invites the

Ladies of the Profession
Who have specimens of their handiwork, to participate in a

GRAND EXHIBITION
of NEEDLE ART-WORK and HOUSEHOLD
DECORATIONS, which will

Commence August 29.

Please send for circular. Address
FRED. J. ENGELHARDT,
Harris' Mammoth Museum,
Vine Street, Cincinnati, O.

SEASON 1885-86. — FOURTH YEAR.

TAVERNIER
DRAMATIC COMPANY.
Supporting the distinguished actress,

IDA VAN CORTLAND

Just closed a successful season of forty-six weeks.
Reviewed everywhere with crowded houses! Showers of floral tributes! Standing-room at a premium.

POPULAR PRICES.
Company specially selected for the presentation of a
Large and Varied Repertoire.

Change of programs nightly.
Time filled from one to three weeks.

POSITIVELY THE FINEST DRAMATIC COMPANY ON THE ROAD PLAYING AT POPULAR PRICES.

Managers having open time and desiring this attraction
to go either touring or starting certain places communicate
with me.

WANTED—A first-class leading man, old women and
child. Address: W. S. LAUGHTON,
Care of J. J. SPIES, 866 Broadway, New York.

N. B.—Having assumed control of the above organization for a period of twelve years, I now desire that my services as manager of the corporation, generally that now known as the "Taovernier," on the rights of play-owners will not be taken. I am responsible for the future conduct of the company and purpose managing it upon a legitimate basis and placing the **TAVERNIER DRAMATIC COMPANY** and **IDA VAN CORTLAND** among the leading attractions of this country.

E. S. LAUGHTON, Manager.

WANTED.
FOR SEASON 1885-86.

Full Stock Company
FOR THE
OPERA HOUSE,
MONTREAL, CANADA.

TO COMMENCE ABOUT THIRD WEEK IN AUGUST.

The past season under the stock system was a complete success, all the latest plays being presented with perfect scenes appointments and a superb stock company, this being the

ONLY STOCK THEATRE OUTSIDE NEW YORK AND BOSTON,

and the same system will be pursued the coming season. The theatre will be further improved by the addition of a new gallery and opera chairs.

Applicants will please address
W. H. LYTELL,
Opera House, Montreal,
And acceptances on a polite negative.

WANTED.
AT THE
OGDENSBURG OPERA HOUSE,
ODGENSBURG, N. Y.

A FIRST-CLASS ATTRACTION for Fair dates, Sept. 2, 9, 16. Change of programs nightly. The Fair held at Ogdensburg is the largest Fair held North of the N. Y. Central R. R. and has best dates for attractions during the season. Note that first-class attractions are given in the Opera House on the floor and canopy in all of its appointments. Hot and cold water, in all dressing-rooms. Size of stage 40x60. Seats 1,100 and furnished with folding opera chairs. Address all communications to GEO. L. RYON, Manager.

WANTED.
OLD WOMAN AND SEVERAL CAPABLE PEOPLE IMMEDIATELY.

Address: **OPERA HALL,**
Asheville, North Carolina.
JOHN JACK, Manager.

ENGAGEMENT WANTED
In a first-class company by a YOUNG LADY, talented dramatic actress.

STOCK COMPANY PREFERRED.
Address: PEPPER, care MIROK.

1885 THE MOST SUCCESSFUL Play of Modern Times.

HAZEL KIRKE.
Presented
BY A STRONG AND EVENLY-BALANCED CO.

I take pleasure in announcing that I have secured ALL RIGHTS for the production of the great play, **HAZEL KIRKE** (making use of special printing), throughout the United States and Canada. Managers and agents of theatres should consult their attorney respecting the U. S. COPYRIGHT LAWS before booking. I am personally responsible for any damages to the play.

Four thousand dollars damages having been awarded me by the Supreme Court against an irresponsible party for the use of my play '49 without my consent, I hereby warn Managers and the Owners of Theatres that I shall hold them directly responsible for all damages should they allow any one to produce this play without my written authority.

New York City, July 20, 1885.

JOAQUIN MILLER, Author of '49, Tally-Ho, The Danites, Etc., by A. HERSHFIELD, his Attorney, No. 287 Broadway, New York City.

For time and terms address
HARRY DOEL PARKER,
Proprietor and Manager,
East 10th street, N. Y.

DR. CHARLES HOWARD, 105 East 14th street.

CALL.

Harry Lacy Comedy Company.

Artists engaged to support HARRY LACY, season 1885-86, are notified to report to him immediately at No. 30 West 56th Street, city.

CHAS. MELVILLE, Representing.

CALL.

The ladies and gentlemen engaged with FOWLER AND WARMINGTON'S COMPANY producing

Skipped by the Light of the Moon

Will assemble at Lyric Hall, 6th Avenue and 41st Street, Monday, August 10, at 11 A. M.

W. D. STONE, Stage Manager.

CALL.

ROBSON AND CRANE COMPANY.

The ladies and gentlemen engaged for the above company will please report for rehearsal, 11 o'clock, MONDAY, AUGUST 17, at STAR THEATRE, 10th Street, JOSEPH BROOKS, Manager.

OWENS'

Academy of Music.

CHARLESTON, S. C.

JOHN E. OWENS, Proprietor and Manager WILL T. KEIGH, Assistant Manager

Business letters having reference to the season of 1885 and 1886 should be addressed to JOHN E. OWENS, Proprietor and Manager, P. O. Box, 64, Towson, Md.

SHERMAN OPERA HOUSE

NEWARK, N. Y.

A very pretty new theatre furnished with 650 folding opera chairs, and equipped in first-class manner throughout. Stage 35x60.

Population of town and vicinity about 6,000. For open dates address W. H. & S. P. SHERMAN, Managers, 38 Board of Trade, Buffalo, N. Y.

WACO, TEXAS.

Garland Opera House

J. P. GARLAND, Proprietor and Manager.

The old reliable Waco Manager is still in the "ring" for the season of 1885-86, with the newest and handsomest Opera House in Texas. Managers of attractions desiring dates in Waco should refer to their interest to the undersigned, or J. J. SPIES, 866 Broadway, New York.

J. P. GARLAND, Waco, Texas.

Adelphi Theatre.

BUFFALO, N. Y.

TO RENT.

The Adelphi Theatre at Buffalo, N. Y., formerly under the management of Daniel Shirley, and lately under the management of Joe Lang, is to rent. Possession can be given immediately.

Apply to JAMES MOONEY, No. 50 Arcade Building, Buffalo, N. Y.

BIDWELL'S New Orleans Theatres.

ST. CHARLES THEATRE, GRAND OPERA HOUSE, ACADEMY OF MUSIC.

The only regular standard theatre in the city. Playing only first-class attractions. D. BIDWELL, Proprietor and Manager. For time apply to R. E. STEVENS, 119 Broadway, New York City.

HARRIS MUSEUM.

On and after June 1 I will be prepared to book

FIRST-CLASS ATTRACTIONS ONLY.

On certainty or percentage at my theatres in Cincinnati, Louisville, Pittsburg and Baltimore.

FIRST-CLASS ATTRACTIONS can get from four to eight weeks.

For terms etc., address (no agents employed) P. HARRIS, Proprietor,

E. M. GOTTHOLD, Manager Robinson's Opera House, Cincinnati, Ohio.

BUTLER OPERA HOUSE,

BUTLER, PA.

NEW HOUSE.

SEATING CAPACITY, 700.

POPULATION, 7,000.

Open dates to first-class companies. Sharing terms only.

I. J. McCANDLESS, Manager.

WARNING.

By right of purchase the musical comedietta, **FUN IN A BOARDING-SCHOOL**, is now the sole and exclusive property of MRS. JENNIE KELLY.

Managers throughout the United States and Canada are notified that all rights in and to the BOARDING-SCHOOL or any simulation thereof have been vested in MRS. KIMBALL and CORINNE by Miss Minnie Palmer and Mrs. Kate Palmer Stearns, and we the undersigned are authorized and empowered by the parties to whom the rights were so granted to MRS. KIMBALL and CORINNE in their proprietary rights to this play.

The performance of the play or an imitation by any person other than its sole owners will be restrained by injunction.

HOWE & HUMMEL,

Counselors-at-Law, 87 and 89 Centre Street, New York.

'49—Notice and Warning—'49

Four thousand dollars damages having been awarded me by the Supreme Court against an irresponsible party for the use of my play '49 without my consent, I hereby warn Managers and the Owners of Theatres that I shall hold them directly responsible for all damages should they allow any one to produce this play without my written authority.

New York City, July 20, 1885.

JOAQUIN MILLER, Author of '49, Tally-Ho, The Danites, Etc., by A. HERSHFIELD, his Attorney, No. 287 Broadway, New York City.

For time and terms address

HARRY DOEL PARKER,

Proprietor and Manager, East 10th street, N. Y.

DR. CHARLES HOWARD, 105 East 14th street.

MME. IVAN C. MICHELS.

Dramatic Artist and Teacher of Elocution. Shakespeare a specialty. Permanent address, 330 East 14th street.

Professional ladies and gentlemen coached in the leading characters of tragedy and comedy.

SOUTHWESTERN

OPERA HOUSE CIRCUIT.

Composed of the following good show towns, all having fine opera houses.

Solicits Bookings for 1885-86

from all

FIRST-CLASS TROUPES.

COMBINATIONS,

LECTURERS AND MINSTRELS.

The cities composing this circuit average twenty-five miles apart, with very best railroad facilities.

For dates apply to the following managers:

Popu- Seating
City. lation. Capacity. Managers.

CHERRYVALE, Kas. 7,000 900 James M. Powell.

OTTAWA, Kas. 6,000 900 A. W. Barker.

CLINTON, Mo. 5,000 600 Brannan Bros.

NEVADA, Mo. 5,000 1,000 Harry C. Moore.

BUTLER, Mo. 5,000 800 Don Kinney.

LAMAR, Mo. 3,500 800 Browns and Avery.

JOPLIN, Mo. 10,000 600 H. H. Haven.

LEBANON, Mo. 3,000 800 Samuel Farrar.

FORT SCOTT, Kas. 10,000 700 W. P. Patterson.

COLUMBUS, Kas. 3,500 700 J. F. Seeley & Co.

PARSONS, Kas. 6,000 800 Lot L. Baird.

W. P. PATTERSON, Fort Scott, Kas., President.

DON KINNEY, Butler, Mo., Secretary.

W. P. PATTERSON, Fort Scott, Kas., President.

DON KINNEY, Butler, Mo., Secretary.

W. P. PATTERSON, Fort Scott, Kas., President.

DON KINNEY, Butler, Mo., Secretary.

W. P. PATTERSON, Fort Scott, Kas., President.

DON KINNEY, Butler, Mo., Secretary.

W. P. PATTERSON, Fort Scott, Kas., President.

DON KINNEY, Butler, Mo., Secretary.

W. P. PATTERSON, Fort Scott, Kas., President.

DON KINNEY, Butler, Mo., Secretary.

W. P. PATTERSON, Fort Scott, Kas., President.

DON KINNEY, Butler, Mo., Secretary.

W. P. PATTERSON, Fort Scott, Kas., President.

DON KINNEY, Butler, Mo., Secretary.

W. P.